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ROBIN HOOD

A Comic Opera

IN THREE ACTS

Libretto by
HARRY B. SMITH

Music by
REGINALD DE KOVEN



G. SCHIRMER, INC., NEW YORK

ROBIN HOOD

CHARACTERS REPRESENTED

Robert of Huntington (afterwards Robin Hood)	TENOR
The Sheriff of Nottingham	BARITONE
Sir Guy of Gisborne (his ward)	TENOR
Little John	BARITONE
Will Scarlet	BASS
Friar Tuck	BASS
Allan a Dale	CONTRALTO
Lady Marian Fitzwalter (a ward of the Crown, afterwards Maid Marian)	SOPRANO
Dame Durden (a widow)	MEZZO-SOP.
Annabel (her daughter)	SOPRANO

Villagers, Milkmaids, Outlaws, King's Foresters,
Archers, Pedlars, etc.

*The Scene is laid in England
at the time of Richard I*

- Act I. A Market-place in Nottingham
- Act II. Sherwood Forest
- Act III. Courtyard of the Sheriff's Castle

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ROBIN HOOD.

Comic Opera in 3 Acts.

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Libretto by
Harry B. Smith.

OVERTURE.

Music by
Reginald de Koven.

Moderato.

The first system of the musical score is a piano introduction. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The music begins with a series of eighth and sixteenth notes in the right hand, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a few chords in the right hand.

The second system continues the piano introduction. It features a 'rall.' (rallentando) marking in the left hand. The right hand has some chords and melodic fragments, while the left hand continues with a rhythmic accompaniment. The system ends with a few chords in the right hand.

The third system shows the piano introduction continuing. A 'p' (piano) dynamic marking is present in the right hand. The right hand has chords and some melodic lines, while the left hand maintains the accompaniment. The system ends with a few chords in the right hand.

The fourth system continues the piano introduction. A 'cresc.' (crescendo) marking is present in the left hand. The right hand has chords and some melodic lines, while the left hand maintains the accompaniment. The system ends with a few chords in the right hand.

The fifth system continues the piano introduction. A 'cresc.' (crescendo) marking is present in the left hand. The right hand has chords and some melodic lines, while the left hand maintains the accompaniment. The system ends with a few chords in the right hand.

The sixth system continues the piano introduction. It features 'sf' (sforzando) and 'p' (piano) markings in the left hand. The right hand has chords and some melodic lines, while the left hand maintains the accompaniment. The system ends with a few chords in the right hand.

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The first system of music consists of two staves. The upper staff contains a series of chords, primarily triads and dyads, moving in a stepwise fashion. The lower staff features a rhythmic accompaniment of eighth notes, with some notes beamed together. A *cresc.* (crescendo) marking is placed above the lower staff in the second measure.

The second system continues the piano introduction. The upper staff shows chords that become more complex, including some with sixths and sevenths. The lower staff continues with eighth-note accompaniment. A *ff* (fortissimo) marking is placed above the lower staff in the third measure.

Allegro vivace.

The third system marks the beginning of the *Allegro vivace* section. The upper staff features a melodic line with eighth-note runs and slurs. The lower staff provides a rhythmic accompaniment of chords, mostly triads, with a *f* (forte) marking above the first measure.

The fourth system continues the *Allegro vivace* section. The upper staff has melodic lines with slurs and accents. The lower staff has a rhythmic accompaniment of chords. A *marc. il Basso* (ritardando) marking is placed below the lower staff in the fifth measure.

The fifth system continues the *Allegro vivace* section. The upper staff features melodic lines with slurs and accents. The lower staff has a rhythmic accompaniment of chords.

The sixth system continues the *Allegro vivace* section. The upper staff features melodic lines with slurs and accents. The lower staff has a rhythmic accompaniment of chords. A *ff* (fortissimo) marking is placed above the lower staff in the first measure.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and some eighth-note movement.

Second system of musical notation. The right hand continues with a melodic line, showing some chromatic movement. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. The right hand has a melodic line with a crescendo hairpin. The left hand accompaniment includes a *cresc.* marking in the final measure.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is marked with a forte dynamic (*ff*).

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand accompaniment is marked with *con energico*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is marked with *molto marc.* and features a series of chords and notes.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic elements in both staves.

Third system of musical notation, including the dynamic marking *cresc.* in the bass staff.

Fourth system of musical notation, featuring dynamic markings *ff* and *f* in the bass staff.

Fifth system of musical notation, showing further development of the musical themes.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble staff and a sustained chord in the bass staff.

cresc.

stentato
rall.

Lento.

Andante.

p
cresc.

Allegretto.

rall.
f

p
ff
p

Tempo di Valse. (Lento.)

First system of musical notation. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "Tempo di Valse. (Lento.)". The first system includes the markings *mf* and *legato*. The music consists of a treble and bass staff with various chords and melodic lines.

Second system of musical notation, continuing the piece. It features a treble and bass staff with chords and melodic lines.

Third system of musical notation, continuing the piece. It features a treble and bass staff with chords and melodic lines.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with chords and melodic lines.

Fifth system of musical notation. This system includes the markings *rall.* and *ff rall.*. The music features a treble and bass staff with chords and melodic lines.

Sixth system of musical notation. This system includes the marking *a tempo*. The music features a treble and bass staff with chords and melodic lines.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving lines. A *rall.* marking is present in the latter half of the system.

Allegro agitato.

Second system of the musical score. It begins with a *f* dynamic marking. The right hand has a rhythmic pattern of eighth notes, and the left hand has a similar pattern. A *cresc. molto* marking is placed over the right hand.

Third system of the musical score, continuing the rhythmic patterns from the previous system. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fourth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A *molto f* dynamic marking is present.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment.

Sixth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. A *ff marc.* dynamic marking is present.

Allegro vivace.

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some eighth-note figures.

The second system continues the piece. The upper staff shows a melodic line with eighth-note runs and slurs. The lower staff continues the accompaniment with chords and rhythmic patterns.

The third system features a change in the lower staff. The upper staff continues with eighth-note patterns. The lower staff has a more active line with eighth notes and slurs. The text *marc. il Basso* is written below the lower staff.

The fourth system shows a melodic line in the upper staff with eighth-note patterns. The lower staff has a more active line with eighth notes and slurs. A dynamic marking of *ff* is present in the lower staff.

The fifth system continues the piece. The upper staff shows a melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with chords and rhythmic patterns.

The sixth system concludes the piece. The upper staff shows a melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with chords and rhythmic patterns.

First system of a musical score in G major, 2/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. A dynamic marking *v* (forte) is present at the end of the system.

Second system of the musical score. The right hand continues with a melodic line, and the left hand maintains the chordal accompaniment. A dynamic marking *v* is placed at the end of the system.

Third system of the musical score. The right hand has a melodic line with slurs. The left hand features a rhythmic accompaniment of chords. A dynamic marking *cresc.* (crescendo) is written above the left hand.

Fourth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment of chords. A dynamic marking *ff* (fortissimo) is written above the left hand.

Fifth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment of chords.

Sixth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment of chords. A dynamic marking *con tutta forza* is written above the right hand, and *marc.* (marcato) is written above the left hand. The system concludes with a double bar line and a key signature change to G minor, indicated by a natural sign over the F sharp in the bass clef. The time signature changes to 2/4. A dynamic marking *v* is placed above the right hand, and *rall.* (ritardando) is written above the left hand.

Tempo a la marcia.

The first system of music features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes with various articulations. The bass clef accompaniment consists of a steady eighth-note pattern.

The second system continues the piece, showing a dynamic marking of *f* (forte) in the bass line. The melodic line in the treble clef includes slurs and accents.

The third system shows the continuation of the rhythmic and melodic patterns. The bass line features a prominent eighth-note accompaniment.

The fourth system continues with the established tempo and key signature. The melodic line in the treble clef has several slurs and accents.

The fifth system shows the continuation of the piece. The bass line has a steady eighth-note accompaniment.

The sixth system includes a *rall.* (rallentando) marking in the bass line, indicating a slight slowing down of the tempo.

The seventh system begins with the tempo change to *Largo.* The time signature changes to 3/4. The piece concludes with a *rit.* (ritardando) marking and an *attacca* instruction.

ACT I.

Nº1. Introduction and Opening Chorus.

Allegro.

f

ff marc.

4 Village Musicians enter.

Allegretto.

mf

Soprani.

Chorus. (Behind the scenes)

Tenori.

Bassi.

Hol - la! Hol - la! Hol - la!

Some girls enter.

Hol - la!

p

sf

'Tis the morn-ing of the fair, 'Tis a day of

Girls still off stage.
Yes,
pastime rare, Hail! the glad-some day, The hap-py month of May.—

(Chorus come on.)
hail the hap-py day, yes, hail the day!

Girls on Stage
Off Stage. Yes, hail the day!

Hail! the hap-py day, yes, hail the day!

Allegro commodo.

ff Come to the fair, to the fair, Come, for the
ff Come to the fair, to the fair, Come, for the

Allegro commodo.

sempre

fair, pray pre- pare. Come, 'tis a day bright and
 fair, pray pre- pare, — Come, 'tis a day bright and

rare!
 rare!

Hail!
 Hail!

f *giroso*
 Spring-time comes, smiling over hill and dale, May-day bright Brings de-light,
 May-day, so gay,

f *giroso*
 Happy time, we sing to thee all hail! Birds so blithe Caroling on ev'ry side,
 Happy time, we sing to thee all hail! Birds so blithe On ev'ry side,

Seem to sing To the Spring, Wel-coming with joy the sweetspring-tide.
Sing, To the Spring, Wel - com-ing gay the spring-tide.

Più animato. *f*

Come village-girls with ribbons bright their hair so fair a-dorn-ing,

Più animato. *f*

May - day. May - day, Bright will be our

For it is meet we look our best upon this May-day morning: Bright will be our

fair. See! the May - pole gleams in the sun,
fair. See! the May - pole gleams in the sun,

Soon the mer - ry mor - ris - dance, the dance will soon now be -
 Soon the live - liest dance, the dance will now be -

(A pedlar enters: girls surround him.)

gin. Here is a ped-lar, see, he's bringing pretty tri-fles for the fair; This is a chance to buy some

gin. See, a ped - lar comes, This is a chance to buy some
 gin. See.

rib - bons brave to deck our bon - ny hair,

a rib - bons brave to ped - lar comes, Come let us see what you may
 rib - bons brave to deck our bon - ny hair,

a ped - lar comes, Come let us see what you may

have, and honest prices pray de - clare. All hail our fair!

have, and honest prices pray de - clare. All hail our fair!

Tempo I.

con spirito *ff*

All hail our fair, all hail our fair, Yes, hail the fair!

All hail our fair. all hail our fair. all hail, all hail our fair.

Tempo I.

marcato molto

ff

A time most rare Beyond com-pare, All hail our fair, all hail our fair, hail

A time most rare Beyond com-pare, All hail our fair. all hail our fair, hail, hail

sempre ff

Spring-time comes smiling over hill and dale,

Spring-time comes smiling over hill and dale,

May - day bright Brings de - light, Hap - py time. we sing to thee all

May - - day so gay, Hap - py time, we sing to thee all

hail! Birds so blithe car-oling on ev-'ry side,

hail! Bright birds sweet- - - voiced

Seem to bring To the Spring
are sing-ing, joy bringing, Yes, sing-ing, Joy bring-ing,

are sing-ing, joy bringing, Yes, sing-ing, Joy bring-ing,

Then let us hail O'er hill and dale, To our fair, to our mer-ry—
To our fair, our mer- - ry

hail! mer- - ry

fair; Let ev'ry voice sing clear and gay On our hol- - i - day. All
fair; Let ev'ry voice sing clear and gay On our hol- - i - day. All

hail our fair, It is the gay-est bright-est day. Hail to mer-ry May.

hail our fair, It is the gay-est bright-est day. Hail to mer-ry May.

cresc.

They come, Their horns re - sound! We

f They come, Their horns re - sound! We

cresc.

3 outlaws behind scenes.

Allan a Dale.

List to the gay hunter's horn Sound thro' the forest at morn.

Little John.

List to the gay hunter's horn Sound thro' the forest at morn.

Will Scarlet.

List to the gay hunter's horn Sound thro' the forest at morn.

hear! List to the gay hunter's horn. They're

hear! List to the gay hunter's horn. They're

ff *pp* *ff*

(Outlaws enter)

Allegro vivace. Scarlet.

In Sher-wood for-est the mer-ri-est of lives is our

here!

here!

Allegro vivace.

Allan a Dale.

Little John.

Life so free!

So do

Scarlet.

Life so free! We roam and rove in Sher-wood's grove be - neath the greenwood

out-law's life so free!

So do

we. Through all the glades and syl - van shades our homes are

tree.

we.

Chorus So free!

So free!

Thro' the glades

found, We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, Our hunt-ing horns do we

We hunt the deer, a - far and near, our hunt-ing horns do we

And the shades, *f* a - far and near, horns we

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Tan ta ra Tan tan ta ra Tan tan ta ra Tan ta

sound. *ff* Ta ra ta ra

sound. *ff* Ta ra ta ra

ra ra! — Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our
 ra ra! — Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our
 ra ra! — Cheer-i-ly, mer-ri-ly roam-ing e'er, Living like Kings in our

ra
 ra

for - est fair. Ev - er are we gay.
 for - est fair, Ev - er are we gay.
 for - est fair. We are gay.

Nev - er do they wear - y

Ev - er are we gay, Cheer - i - ly, mer - ri - ly
 Ev - er are we gay, Cheer - i - ly, mer - ri - ly
 live - - long day, Cheer - i - ly, mer - ri - ly
 live - long sum - mer day,
 Free are they as birds the live - long day, Cheer - i - ly, mer - ri - ly
 live - long day, Cheer - i - ly, mer - ri - ly

roaming e'er, Liv - ing like Kings in the for - est fair.
 roaming e'er, Liv - ing like Kings in the for - est fair.
 roaming e'er, Liv - ing like Kings in the for - est fair.
 roam - ing e'er, Liv - ing like Kings in the for - est fair. Nev - er do they wear - y,
 roam - ing e'er, Liv - ing like Kings in the for - est fair. Nev - er wear - y,
 roam - ing e'er, Liv - ing like Kings in the for - est fair.

Ev - er they are gay, all the live - long day.

Ev - - er gay, all the live - long day.

Ev - - er gay, all the live - long day.

Ev - er are they gay. all day.

Ev - - er gay, all the live - long day.

Meno mosso.

Annabel (coming forward)

Surely 'tis an ac - qui - si - tion To this goodly com - pa - nie, —

Meno mosso.

Out-laws of such high po - si - tion Glad-ly at the fair we see. —

rall.

20 Annabel. *pp* Come and join our dance, come dance, come and join our dance, come dance.

Allan. *pp* Come dance, come dance, come dance, come dance.

Little John. *ff* Come dance, yes come, come dance, yes come.

Scarlet. *pp* Come dance, yes come, come dance, yes come.

Come dance, yes come, come dance, yes come.

come and join our dance

Come dance, come dance, come dance, come dance

Come dance, yes come, yes, join our dance

Allegro vivace.

ff A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris-dance must you entrance, Let us dance! let us dance! Fa la fa la

ff A morris-dance must you entrance, Let us dance! let us dance!

ff A mor-ris-dance must you entrance, Let us dance! let us dance!

ff A mor-ris-dance must you entrance, Let us dance! let us dance!

Allegro vivace.

Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip in measure multi -
 Trip a morris-dance hi - la - ri - ous, Light - ly, bright - ly, Trip steps so
 Light - ly, bright - ly, Trip steps so
 Light - ly, bright - ly, Trip steps so

Trip a morris-dance hi - lar - i - ous Light - ly, bright - ly. Trip in measure multi -
 Light - ly, bright - ly, Trip steps so

fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

fa - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly and
 va - ri - ous, Fa la la fa la la Trip a morris-dance hi - lar - i - ous, Light - ly,

brightly we celebrate the fair; Dance so hap-pi-ly, so gai-ly dancing, so
 bright - ly celebrate the fair; Dancing gai - ly, light - ly,
 bright - ly cel-ebtrate the fair; Dance so gai- - -
 bright - ly cel-ebtrate the fair; Dance so hap-pi-ly, so gai-ly dan-cing, so
 brightly we cel-ebtrate the fair; ev-er dancing gai - ly light-ly
 bright - ly cel-ebtrate the fair; Dance so gai- - -

mad-ly, yes, dance your pret-ti-est, and dance your lightest and best,
 mad-ly, yes, pray dance your ver-y best, yes, dance lightest and best,
 ly, yes, pray dance your ver-y best, yes, dance lightest and best,
 ly. yes. pray dance your ver-y best, yes, dance lightest and best,
 mad-ly, yes, dance your
 mad-ly, dance your pret-ti-est, and dance your light-est and best,
 ly, yes. pray dance your ver-y best, yes, dance light-est and best,

No court min-u - et is ev - er danced half so glad - ly, Now dance your
 Fa la fa la la la la la la
 Fa la fa la la la la la la
 Fa la fa la la la la la la

No court min-u - et is ev - er danced half so glad - ly. Now dance your
 Fa la fa la la la la la la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la

live-li - est, with - out a stop for a rest. Then *ff* Fa la fa la
 la la la la! Dance then, *ff* Fa la fa la

dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Trip in measures multi -
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Trip in measures mul-ti -
 dance a morris-dance hi - lar-i - ous, Light - ly, Bright - ly, Dance meas - ures

fa - ri - ous, Fa la fa la Dance a mor - ris-dance hi - lar - i - ous,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 va - ri - ous, Fa la fa la dance then so gai - ly,
 Dance a mor - ris-dance hi - lar - i - ous,
 fa - ri - ous, Fa la fa la - Dance then gay - ly and
 va - ri - ous, Yes. dance, dance so gay

Marcato.

Yes, dance your best, dance with all zest, yes, dance your best. We'll
 dance your best, dance with zest, and don't stop to rest, dance your best.
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa
 Yes, dance your best, dance with all zest, yes, dance your best, We'll
 dance your best, dance with zest, and don't stop to rest, dance your best, Fa

Marcato.

dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la fa la la la la la
 la la la la
 la la la la
 dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la
 la la la la
 la la la la
 dance then so mer-ri-ly, and we will dance ver-y cheer-i-ly, In meas-ures
 fa la la la la la la
 la la la la
 la la la la

Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so
 Trip - ping so gai - ly We'll make hol - i - day, dance so light - ly, so
 Trip - ping gay We'll make hol - i - day, dance so light - ly, so

gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.

gai - ly to make hol - i - day.
 gai - ly to make hol - i - day.

No 2. Auctioneer's Song.

Annabel, Allan a Dale, Little John, Scarlet, Friar Tuck and Chorus.

Allegro deciso.

Friar Tuck.

Little John
and Scarlet,
with Outlaws.

Annabel,
Allan a Dale
and
Soprani.

Tenori.
Bassi.

PIANO.

Allegro deciso.

mf

As an hon-est auc-tioneer, I'm pre-pared to sell you here Some

p

goods in an as-sortment that is va-ri-ous, Here's a late la-mented deer

Little John and Scarlet, with Outlaws.

va-ri-ous,

va-ri-ous,

va-ri-ous,

f
That was once the king's, I fear, Killing him was certainly pre - ca - ri - ous.

ca - ri - ous,
ca - ri - ous,
ca - ri - ous,

f
Here I have for sale Casks of brown Oc - to - ber ale,

cresc.
Brewed to make human i - ty hi - lar - i - ous, Here's a suit of homespun brave
Little John and Scarlet, with Outlaws. *ff*

lar - i - ous,
lar - i - ous,
lar - i - ous,

cresc. *ff*

Fit for hon-est man or knave, Here's a stock in fact that's multi - fa - rious.

cresc.

fa-ri-ous. Come, make your offers and your prof-fers,
 Little John and Scarlet, with Outlaws.

ff

fa-ri-ous, Who will buy?

fa-ri-ous,

fa-ri-ous,

O - - pen hearts and o - pen of - fers, Bargain here for ev - 'ry one!

Who will buy?

mf

Go-ing, go-ing, go-ing, gone! Who will bid, what squire or dame?

Who'll bid?

ff stentato

colla voce

With your of-fers pray come on.

Now be-gin!

ff *f*

Più mosso.

go-ing, go - ing, go - ing, gone,

go - ing, go - ing, go - ing, gone,

cresc. *ff*

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, go - ing, gone, I

I bid the same, I bid the same, It's go - ing, go - ing, go - ing, gone,

Più mosso.

go - ing, go - ing, gone.

go - ing, go - ing, gone.

f *cresc.* *ff*

bid, I bid, I bid the same, I bid, I bid, I bid the same, It's go - ing, go - ing, gone.

I bid the same, I bid the same, It's go - ing, go - ing, gone.

cresc.

No 3. Milkmaids' Song.

Milkmaids.

Moderato.

PIANO.

mf

rall. ad lib.

Allegro moderato.

When chanticleer crow - ing Says night is a -

When chanticleer crow - ing Says night is a -

Allegro moderato.

mf

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

go - - ing And larkstheir nests are scorn - ing, O! So ear - ly in the morn - ing, O!

mf

What-so-e'er the weath - er, Tripping o - ver the heath - er So ear - ly in the

What-so-e'er the weath - er, Tripping o - ver the heath - er So ear - ly in the

f

f *giocoso*

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

morn - ing Come we milk-maids o'er the lea. Plowboys haste o'er dell and hill

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

Whistling with a right good will, Pip-ing, Pip-ing, Piping tra la la la

rall.
la la Piping la tra la la la la la!

rall.
la la Piping la tra la la la la la!

Sopr. Chorus. Singing *p* Tra la

Ten. *p* Tra la la la la la Tra la

Bass. *p* Tra la la la la la Tra la

p

p

Annabel.

Oh an i - deal milkmaids a

la la la la la la.

la la la la la la.

thing of grace, She's a creature of po - ets' fan - cy, With lissome figure and laughing face, Her

hands are jewell and oh! so white, And her eyes like diamonds bright, And her step is fai - ry

light. Her eyes So

Milkmaids. So light, Her eyes So

Is her step, are so bright,

Chorus. So light is her step, Her eyes are so bright, They

They

such a maid must bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — Eyes so bright, step so light, These

bright bring de - light, — Eyes so bright, step so light, These

such a maid must bring de - light, — de - light de - light, These

must bring de - light, — de - light de - light, These

must bring de - light, — Eyes so bright, step so light, These

poco rall. qualities must bring de - light. — *f* **Grazioso.** She's the manner and mien of my la - dy fine, And

qualities must bring de - light. —

poco rall. traits bring de - light. —

qualities must bring de - light. —

traits *poco rall.* bring de - light. —

traits bring de - light. — **Grazioso.**

e-ven her cows are i - dyl - lic kine, Such milkmaidens po - ets and painters find, And it's

rall. *rall.*

proper to add We are just that kind. With manner and mien of my la - dy fine, And

Milkmaids. With manner and mien of my la - dy fine, And

With manner and mien of my la - dy fine, And

a tempo *a tempo*

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk-maids do po - ets and

e'en her cows are i - - dyl - lic kine, Such milk - - - maids

rall.
 pain-ter's find, And it's prop-er to add, we are all just that kind.
rall.
 pain-ter's find, And it's prop-er to add, we are all just that kind.
rall.
 pain-ter's find, And it's right to add, we're all just that kind.

Allan a Dale.
 Nay, the kind of milkmaids that you describe, Are milkmaids seen very

rare-ly; The real milkmaid she is old and fat, Her fig-ure's something to cav-il at, Her

hands are rough and her gown home-spun, She but sings when her work is done. — Of

all her life 'tis the sad-dest tale When a cow kicks o-ver a

brimming pail, Her life's a mer-ry— round, 'tis said, Of ris-ing and work-ing and

rall.

Annabel. *a tempo ff*

Allan a Dale. *ff*

Milkmaids. *ff*

Chorus. *ff*

With the man-ner and mien of my la - dy fine, E'en the

go - ing to bed. With the man-ner and mien of my la - dy fine, E'en the

With the man-ner and mien of my la - dy fine, E'en the

With the man-ner and mien of my la - dy fine, E'en the

a tempo ff

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk-maids do po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids
milk-maids po - ets and

cows she milks are i - - dyl - lic kine, Such milk - - - maids

cows she milks are i - - dyl - lic kine, Such milk - - - maids

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

rall.
pain-ters find, And it's right to add, we are all just that kind. —

No 4. Scene.

Entrance of Robin Hood.

Allegro deciso.

Annabel. *f* Come the bowmen in Lin - coln green,

Dame Durden. *f* Come the bowmen in Lin - coln green,

Allan a Dale. *f* Come the bowmen in Lin - coln green,

Robin H. and Archers. *f* We

Milkmaids and Chorus. *f* Come the bowmen in Lin - coln green,

Allegro deciso.

They are seen

PIANO. *f* *p* *f*

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

Fin - er archers were nev - - er seen,

come un - to Not - tingham fair,

come un - to Not - tingham fair,

Fin - er arch - ers were nev - - er seen,

Clad in green

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.

Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.

Vic - - tors gal-lant and gay, Vic - - tors ev - er are they.

Vic - - tors are we in the fray, Wel -

Vic - tors they, and how gal-lant and gay, Vic - tors ev - er where val - or holds sway.

Vic - - tors in the fray, Vic - - tors brave are they.

They win the day, yes, braye are they.

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

come un-to Not-tingham fair, Mer - ry sport we ev - er find is there. The

Mer - ry sport we ev - er find is there.

Mer - ry sport we ev - er find is there.

Welcome are you to Nottingham fair.
 Wel - - come ev - er you are.
 Robin. Wel - - come ev - er you are. *mf*
 In the
 arch - e - ry con - test is done, And all priz - es we won. Archers
 arch - e - ry con - test is done, And each prize we won. with Chorus.
 Welcome are you to Not - tingham fair.
 Wel - - - come ev - er you are.
 Wel - - - come ev - er you are.
cresc. *ff* *ff* *p*
mf
 leaf - y shades of the woodland glades Of Sherwood's greenwood tree. — Where the
 red deer springs and the thros - tle sings Is the dear - est spot to me, — Is the
f

dear-est spot to me. For nev-er a care i the world comes there, And

colla voce *p*

poco rall.

nev-er you hear a sigh As you love and laugh, As you quip and quaff, So

poco rall.

ff con spirito

gai-ly the days go by. Then hey! for the mer-ry green-

ff

wood, say I, And give me a bow of yew, Let

mine be the life that is free_ from strife Where friends are stannch and

Annabel. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let

Dame D. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Allan a Dale. *ff* Then hey! for the merry greenwood, say I, And give me bows of yew, — Mine

Robin. *ff* Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let
true. — Then hey! for the merry greenwood, say I, And give me a bow of yew, — Let
give me a bow of yew, — Let

Outlaws and Chorus. *ff* Then hey! for the mer-ry green-wood, say I, And give me bows of yew, — Mine

Then hey! for the mer- - ri - est greenwood. Give me bows of yew, — Mine

mine be the life that is free from strife, and true. —

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

mine be the life that is free from strife) Where friends are staunch and true. —

mine be the life that is

is the life that's free from strife, and true. —

is the life that's free from strife, and true. —

Vivace con spirito.

Annabel.

Musical staff for Annabel with lyrics: Sir Cav-a-lier, you're welcome here to this our fair.

Allan.

Musical staff for Allan, mostly rests.

Robin.

Musical staff for Robin, mostly rests.

Little John.

Musical staff for Little John, mostly rests.

Vivace con spirito.

Piano accompaniment for the first system, starting with a forte (f) dynamic.

Musical staff for Annabel, mostly rests.

Musical staff for Allan, mostly rests.

Musical staff for Robin with lyrics: My thanks, my dear, a pretty girl you are, I swear.

Musical staff for Little John, mostly rests.

Piano accompaniment for the second system, including a piano (p) dynamic marking.

Musical staff for Annabel, mostly rests.

Musical staff for Allan with lyrics: friend, but she is my be-troth'd, I must a-ver.

Musical staff for Robin, mostly rests.

Musical staff for Little John with lyrics: As all is fair In love or war, You'd

Piano accompaniment for the third system.

As all is fair In

As all is fair In

bet-ter not make love to her.

f

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

love or war, I'll make love to whom-e'er I will, On May-day bright When hearts are light I

scoff at him who takes it ill.

As all is fair In love or

scoff at him who takes it ill. As all is fair In love or war, I scoff at him who

As all is fair In love or

As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him, at
 takes it ill, As all is fair In love or war, I scoff at him who
 war, yes, As all is fair In love or war, I scoff at him who

takes it ill. — All is
 him who takes it ill. — All is
 takes it ill. — All is
 takes it ill. — All is

meno mosso

Allegro commodo.

fair in love and war, so they say, so they say, With a heigh and a lil-y gay, And a
 fair in love, so they say, so they say, With a heigh and a lil-y gay And a
 fair in love and war, they say, they say, With a heigh and a lil-y gay, And a
 fair in love, they say, they say, With a heigh and a lil-y gay, And a

Allegro commodo.

man can rightly win an - y maid whom he may, As the prim-rose spreads so -

man can win an - y maid whom he may, As the prim - - rose spreads

man can rightly win all maids he may, As the prim - - rose spreads

man can win all maids he may, prim - - rose spreads

sweet - - ly, 'Tis the mer-ry time when birds be-gin to sing,

so sweet - ly, Yes, yes, it is the May - time,

so sweet - ly, Fa la la la la la

sweet - - ly, Fa la la la la lu

'Tis the mer-ry time of Spring. Fa la la la fa la la la

'Tis the mer-ry time when birds be-gin to sing. Fa la

Fa lu la la la la Fa la

la, Fa la

fa la la, la fa la la la fa la la la fa la la la la. Maid-en
 la la fa la la la la la la. Maid-en
 la la fa la la la la la la. Maid-en
 Fa la fa la la la la la. Maid-en

fancies love to stray, so they say, so they say, With a heigh — and a
 fan - cies stray, so they say, so they say, With a heigh — and a
 fancies love to stray, they say, they say, With a heigh — and a
 fan - cies stray, they say, they say, With a heigh — and a

lil - y gay, And the birds will choose their mates In the sweet month of May, As the
 lil - y gay, And the birds choose mates In the sweet month of May, As the
 lil - y gay, And the birds will choose their mates In time of May, As the
 lil - y gay, And the birds choose mates In time of May,

primrose spreads so sweet - ly, Daffodils around are bloom - - - ing, And
 prim - rose spreads sweet - ly, Daffodils around are bloom - - - ing,
 prim - rose spreads sweet - ly, Daffodils around are blooming, fa la la la la la,
 prim - rose spreads sweet - ly,

vi-o-lets the woods per - fum - - ing, All is fair in love, — As the
 Vi-o-lets the woods per - fum - - ing, All's fair, as the
 Vi-o-lets the woods per - fuming, fa la la fa la la la fa la la la fa la la la la. The
 Vi-o-lets the woods per - fum - - ing, All is fair in love, as the

rall. primrose spreads so sweet - ly. **Agitato.** How now! What is the row?
 prim - rose spreads sweet - ly. How now! What is the row?
rall. prim - rose spreads sweet - ly. **Agitato.** How now! What is the row?
 rose spreads so sweet - ly. How now! What is the row? How now! What is the row?
rall. **Agitato.** *cresc.*

Ah!
Dame D.

Ah!
Allan.

Ah!
Robin. *rall.*

Ah! Whom have we here?— Yes, who are they approaching here?

Ah! Whom have we here?—

Ah!
Chorus. *ff* *rall.*

Ah! Whom have we here?—

Lento.

Allegro.

(to Maid Marian)

Who is it pray? Explain!

Who is it pray? Explain!

Pray tell, why is this af - fray? Explain!

Who is it pray? Explain, why is this af -

Who is it pray? Explain!

Explain!

Explain!

Allegro.

Annabel.

Pray who will ex - - - plain, who will ex - - -

Allan a Dale and Dame D.

Pray who will ex - - - plain, who will ex - - -

Robin.

Pray? who will ex - - - plain, who will ex - - -

Little John.

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

Pray who will ex - - - plain, who will ex - - -

molto f e marcato

Maid Marian.

Let me alone, unhand me sir, now. Yes, please explain to me, for one, I'd

plain. Let her alone, unhand her sir, now.

plain? Pray tell.

plain? Pray tell.

Little John.

plain? Pray tell.

Scarlet.

Yes, explain, yes, explain, pray.
plain? Let her alone, unhand her sir, now.

plain? Pray tell.

plain? Pray tell.

leggiero

like to know what I have done; He wants to fight this priestly churl Be-cause I kissed a pretty girl.

Allan.

Robin. What

Little John. What

Scarlet with Basses. What

Allan.

girl? Explain.

Robin.

girl? Explain.

Little John.

girl? Explain.

Friar Tuck. When I can get my breath I'll tell you what be-fell, I saw this lit-tle cox-comb here Make

girl? Explain.

placido

Friar Tuck.

love un - to a pret - ty dear, And he gave her a re - sounding kiss Up -

Maid Marian.

Annabel.

Allan a Dale.

Robin Hood.

Little John.

Friar Tuck.

on the cheek, a - bout like

Sopran I.

Sopran II.

Tenori.

Bassi.

Then down with him!

Then down with him!

Then down with him!

Then down with him!

this.

Then down with him!

Then down with him!

Maid Marian.

nev - er of - fered such a kiss, 'Twas just a ti - ny one like this.

Allan a Dale.

You

Maid Marian.

Annabel.

Allan a Dale.

Come now explain.

seem to think it is a feat To kiss each pretty girl you meet.

Robin Hood.

Come now explain.

Little John and Friar Tuck.

Come now explain.

Sopran I.

Sopran II.

Tenori.

Come now explain.

Bassi.

Come now explain.

rall.

colla voce

Tempo di Marcia.

con spirito

Maid Marian.

came as a Cav-a - lier, and I think you'd take it not a - miss,

Annabel.

Allan a Dale.

We take it much a - miss,

Robin Hood.

Little John and Friar Tuck.

We take it much a - miss,

Sopran I.

Sopran II.

Tenori.

We take it much a - miss,

Bassi with SCARLET.

Tempo di Marcia.

f con spirito

If as a Cav-a - lier I am nev - er loth to steal a kiss,
 Neer loth to steal a kiss.
 Neer loth to steal a kiss.

Neer loth to steal a kiss.

cresc.
 Nev - er a Cav-a - lier would be gal - lant Knight both brave and true, Who
 both brave and true
 both brave and true

both brave and true

cresc.

manners so gay and free, And if you had been by You would do, I am sure, as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as
 e'er so gay and free, we'd have done as

Maid Marian.
 I. Cav-a - liers must e'er o - bey the_ call, the_ call of
 Annabel.
 he. of
 Dame Durden and Allan a Dale.
 he. of
 Robin Hood.
 he. of
 Little John and FriarTuck.
 he. of
 Soprano I.
 Soprano II. of
 Scarlet. Tenori and Bassi
 he. of

ff
 love, Cava - liers, I de - clare, love the fair, Cava -
 love, Cava - liers, I de - clare, love the fair, Cava -
 love, Cava - liers, I de - clare, love the fair, Cava -
 love, Cava - liers, I de - clare, love the fair, Cava -
 love, Cava - liers, I de - clare, love the fair, we declare 'tis so, Cava -
 love, Cava - liers, we de - clare, love the fair, we declare 'tis so, Cava -
 love, Cava - liers, we de - clare, love the fair, we declare 'tis so, Cava -

liers e'er must be In their manner so gay and free, And if we had been by We'd have
 liers e'er must be In their manner so gay and free, And if we had been by We'd have
 liers e'er must be In their manner so gay and free, And if we had been by We'd have
 liers e'er must be In their manner so gay and free, And if we had been by We'd have
 liers e'er must be In their manner so gay and free, And if we had been by We'd have
 liers e'er must be In their manner so gay and free, And if we had been by We'd have
 liers e'er must be In their manner so gay and free, And if we had been by We'd have

N^o 5. Duet.

Maid Marian. Robin Hood.

Andante con moto.

p
marcato la melodia

L. H.

Maid Marian.

Robin Hood.
con gran espressione

Though it was within this hour we met I've dream'd of

such a face as thine, Dreams I love to think of even yet,

'Twas not mine!

When I held thy lit - tle hand in mine. Ah! then to

It was for that dreamland face to pine. Ah no!

wake was for that dreamland face to pine. Will that dream come true?

Not so! Nay, I may not let thy dream come to pass, 'tis not true!

Let me dream anew? Thou dost not love me then, and my dream is not true?

rall.

Allegretto grazioso.
dolce

Who knows what fate may thee a-wait If thy constancy time and distance

Allegretto grazioso.

prove? This hand of mine may yet be thine, If fi - del - i - ty is a part of love. —

May be mine! True is my love. — Long,

Più mosso.

p If that is true, I for - got. Come
f long a - go, some time I know, In dreamland fair we met.

Più mosso.

not so nigh I pray you, fie! Your - self do not for - get. I
f Yes, we have met, I think of it e'en yet, e'en yet.

dolce heard thy voice long, long a - go So - ten - der - ly we met.
 Ah yes! Dream - ing ten - der - ly we met. What
dolce
p *simile*

Love ev - er will be our
 joy to hear those words, my dear, Love ev - er will be our

Moderato. *p* *rall.* *a tempo*

guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' with dynamics 'p' and 'rall.', and 'a tempo'. The lyrics are: 'guide. Pray come not nigh With mournful sigh, Love that I own Is joy a -'.

love; Loves should be glad, Ne'er should be sad, Happy for ever, and such love have I.

Ne'er should be sad, Hap - py e'er, such love have I.

The second system continues the vocal line and piano accompaniment. The lyrics are: 'love; Loves should be glad, Ne'er should be sad, Happy for ever, and such love have I.' and 'Ne'er should be sad, Hap - py e'er, such love have I.' The piano part includes the instruction 'marcata la melodia' and 'rall.'.

Tempo di Valse.

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,

The third system is marked 'Tempo di Valse' and 'ff'. It features a vocal line and piano accompaniment. The lyrics are: 'Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,' and 'Come dream so bright, My heart de-light, Dreaming a - new I find 'tis true,'.

Tempo di Valse.

Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.

Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.

The fourth system continues the 'Tempo di Valse' section. The lyrics are: 'Fair dost thou seem, Beau-ti-ful dream, At last I see thee, My dream has come true.' and 'Fair dost thou seem, Beau-ti-ful dream, Now I see My dream come true.' The piano part includes the instruction 'rall.'.

No. 6. Song.

Sir Guy, The Sheriff and Chorus.

Allegro.

Piano introduction with treble and bass staves. Dynamic markings include *ff* and *p*. The left hand is marked *L.H.*

The Sheriff.

f *marcato*

1. I am the Sher-iff of Not-tingham, My
 2. The mer-ry Sher-iff of Not-tingham, He

Musical notation for the first vocal entry, including piano accompaniment and vocal line. Dynamic markings include *p* and *mf*.

eye is like the ea-gle's, So sly and cle-ver in fact I am A
 nev-er stops to ar-gue, If a-ny one should hint he's a sham I

Piano accompaniment for the first vocal entry, including treble and bass staves.

Sir Guy.

He's a won-der-ful wight,
 And re-fus-es all bail.

The Sheriff.

ff

ge-nius quite, I'm con-sidered re-marka-bly bright. If
 put him in jail, As an ar-gument that will not fail. If

Sopranol.

He's so bright
 In the jail

SopranolII.

So bright
 In jail

CHORUS.

Tenori.

So bright
 In jail

Bassi.

So bright
 In jail

Piano accompaniment for the chorus, including treble and bass staves.

Bow low! Bow low!
Bow low! Bow low!

a - ny one fractures the light - est law A glance from me fills all his
a - ny ple - be - ian my greatness mocks, I an - swers by putting him

Bow low!
Bow low!

1-2. Bow lower still! Bow lower still!

mind with awe, Bow low! I would if I were you. You may
in the stocks. Bow low! I would if I were you. You may

1-2. We bow. We bow.

1-2. seek for aye, But you never will desery Such a wond'rous Sheriff as I. Such a

f Hemakesno er-ror, It striketh ter-ror, He's a seething brain
 brain, — Such an eye, — I've a seething brain which can
f Hemakesno er-ror, It strik-eth ter-ror, He's a seething brain which can
ff He's a seething brain

right al - way, right al - way, - ne'er a - stray. In
 nev - er go a - stray, I am sure to be right al - way. In
 nev - er go a - stray, He is sure to be right al - way. In
 right al - way, right al - way, ne'er a - stray. In

cresc. - fact, such Sheriffs as we be - hold You do not see ev - 'ry day.
 fact, such Sheriffs as you be - hold You do not see ev - 'ry day. I
 fact, such Sher - iffs as we be - hold You do not see ev - 'ry day.
cresc. -

In short, in-fal- lible
nev - er yet have made one mistake, I'd like to for va - rie - ty's sake, In short, in-fal- lible

In short, in-fal- li-ble

e'er I am.
e'er I am The Sheriff of Notting - ham.

e'er I am.
e'er I am.

1st Verse. 2nd Verse.

No 7a. Trio.

The Sheriff, Sir Guy and Maid Marian.

Maid Marian.

Sir Guy.

The Sheriff.

PIANO.

The Sheriff. *mf*

When a peer makes love to a dam-sel fair, makes love to a dam-sel

fair, — Be - fore he begins to make his confession He stands stat - u - esque - ly to

make an impression, Well something like this, or something like that, Or something like this is the

prop-er air; Do you think you could do like that, my lad? For these are the arts of the

peer-age; Do you think you could do like that, my lad? That's ver-y nice, pret-ty

Sir Guy. *rall. ad lib.* **Meno mosso.**
I think, as you say, it is not half bad; I'll follow your sug-gestion, And
The Sheriff.
well, not bad.

Allegro moderato.
I will ask the fateful question.

Quite sol **Allegro moderato.**

Churning, churning, churning all the livelong day,

Earning, earning, earning wherewithal to pay For a gown of sat-in rare, For a

ribbon for my hair; Colin surely will declare That he loves me, loves me,

loves on-ly me! Fa la la! Fa la la! fa la

Maid Marian.

la la fa la la la fa la la la la fa la la la la

Sir Guy.

Tho' like a

Quasi Recit.

Sir Guy.



peer I've stood and act - ed, The damsels thoughts seem quite distracted.

The Sheriff.



Quite so!

Quasi Recit.



Tempo I.



She seems dis - tracted.

Tempo I.



The Sheriff.



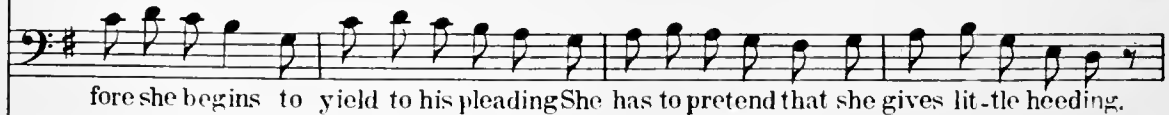
those are the means that the maids employ, The means that the maids em - ploy, Be -

Sir Guy.



Does

The Sheriff.



fore she begins to yield to his pleading She has to pretend that she gives lit - tle heed - ing.



this kind of thing? That's just what they do when they think they're coy;
 No, this kind of thing! That's just what they do when they think they're coy; Do not

ff So
 mind lit - tle things like that, my boy! That's what they do when they think they're coy.

rall. ad lib.
 that is the way_ they act when coy.
 Re - peat now af - ter me: —

Tempo di Valse.

Moderato.
 What is that?
 Sweet - heart, own sweetheart, bonny eyes,
 Sweet - heart, my own sweetheart, Lift up thy bon - ny eyes, —

How very

Yes, bid with Love's fond art Now my drooping spir - its rise.

And bid with Love's fond art My drooping spir - its rise.

flat! I pray you both be-

Down on his peer-less knee, down on my peer - less

Behold a peer who kneels Down on his peer-less knee, down on his peer - less

gone! Have

knee, A fie-ry flame for thee, Ar - dent love for

knee, And who dis - tinct - ly feels A fie - ry flame for thee, Ar - dent love for

leggiero

done! If for love of me you burn,
 thee! Shall I help you to
 thee!

leggiero

Well yes, pray, help me to churn, You may
 churn? Let me, pray! Yes, I will churn, Yes, for love of you I burn!
 He'll help you churn, Help you to churn, to churn, Yes, helper, yes

p

help me in churning, I churning, you're learning, My love you'll be earning, yes, help me to
 Learning this churning Her hand I am earning, I'm learning to help her
 help her to churn, 'Tis right that you should help her churn, help her

churn. —

churn. —

churn. — I'll il-lustrate the art, By which to win her heart. Sweet - heart my

sweet, sweetheart,

Detailed description: This system contains the first two systems of music. The top two staves are vocal lines in G major (one sharp) and 4/4 time. The first vocal line starts with a whole note 'churn.' followed by a half rest. The second vocal line starts with a whole note 'churn.' followed by a half rest, then continues with 'sweet, sweetheart,'. The third staff is the piano accompaniment, starting with a whole note 'churn.' followed by a half rest, then playing a rhythmic pattern of eighth notes. The piano accompaniment consists of two staves (treble and bass clef).

What are they say - ing?

my own sweetheart, Lift up thy bon - ny eyes, And

own sweet-heart, Lift up thy bon - ny eyes, And

Detailed description: This system contains the second and third systems of music. The top two staves are vocal lines. The first vocal line starts with a whole rest, then continues with 'What are they say - ing?'. The second vocal line starts with a whole note 'my own sweetheart,' followed by 'Lift up thy bon - ny eyes, And'. The third staff is the piano accompaniment, starting with a whole rest, then playing a rhythmic pattern of eighth notes. The piano accompaniment consists of two staves (treble and bass clef).

Their wits are stray - ing!

bid with Love's fond art Now my drooping spir - its rise,

bid with Love's fond art My drooping spir - its rise,

Detailed description: This system contains the fourth and fifth systems of music. The top two staves are vocal lines. The first vocal line starts with a whole rest, then continues with 'Their wits are stray - ing!'. The second vocal line starts with a whole note 'bid with Love's fond art' followed by 'Now my drooping spir - its rise,'. The third staff is the piano accompaniment, starting with a whole rest, then playing a rhythmic pattern of eighth notes. The piano accompaniment consists of two staves (treble and bass clef).

Who for love of me is burning!

Behold a peer who kneels Down on his peer-less knee. And who for love doth burn!

Down on his peer-less knee, Burn! burn! burn!

I see a peer who kneels Down on his peer-less knee For love of me.

For love of her I'm churning and burning, Her hand I am earning, For

For love of her You're churning and burning Her hand you are earning, For

ad lib.

For love of me you churn. Oh! how I wish they'd go!

love of her I churn. Oh no!

love of her you churn. Oh no!

colla voce

Allegro moderato.

Allegro moderato.

mf
Churning, churning, churning all the live - long day, Earning, earning, earning wherewith -
Churning, churning, churning all the live - long day,

For a gown of sat-in rare, For a rib-bon for my hair, Sure-ly
al to pay, Churn - - ing, she does not care.
All the day, Churn - - ing, Take care!

rall. - - - *a tempo*

Col-in will declare That he loves me, loves me, loves on - ly
 Love me, love on-ly me, love on-ly me,
 Love him, yes, love him,

rall. - - - *a tempo*

me, Fa la la Fa la la Fa la
 me, Fa la la Fa la la Fa la

Churning, churning heads are turning, with love burning, He is earning by his churning Ev'ry right to

dim. - - - *p* *rall.*

la la fa la la la fa la la la fa la la la la la!
 la la fa la la la fa la fa la la!

dim. *p* *rall.*

call you his, to call you his, fa la la!

Annabel.
 Dame Durden.
 Allan.
 Robin H. and Archers.
 Milkmaids and Chorus.

Robins and Tenors.
 Basses.

Come the bow-men in
 Come the bow-men in
 Come the bow-men in
 Come the bow-men in

PIANO.

Lin - coln green, Fin - er Archers wéve
 Lin - coln green, Fin - er Archers wéve
 Lin - coln green, Fin - er Archers wéve
 We come un - to Not - tingham fair.
 We come un - to Not - tingham fair.
 Lin - coln green, F - er Archers wéve
 Lin - coln green,

nev - er seen, Vic - tors are they, and gal - lant and gay,
 nev - er seen, Vic - - tors gal - lant and gay.
 nev - er seen, Vic - - tors gal - lant and gay,
 Vic - - tors are we in the fray,

nev - er seen, Vic - - tors in the fray,
 Clad in green they win the day,
 Vic - tors they and how gal - lant and gay,
 Vic - - tors in the fray,

Vic - tors ev - er where val - or holds sway. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 Vic - tors ev - er are they. Mer - ry
 We come un - to Nottingham fair. Mer - ry

Vic - tors are we in the fray. We come un - to Nottingham fair. Mer - ry
 Vic - tors ev - er where val - or holds sway.
 Vic - tors brave are they. Mer - ry
 Yes, brave are they. Mer - ry

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there.

sport we ev - er find is there. *cresc.* The Arch - er - y con - test is

sport we ev - er find is there. The Arch - er - y con - test is

sport we ev - er find is there.

sport we ev - er find is there.

Wel - come you to Not - ting - ham fair.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

done, *ff* And all priz - es we've won.

done, *ff* And Wel - come each you to prize we won.

Wel - - - come ev - er you are.

Wel - - - come ev - er you are.

Nº8. Finale I.

Moderato.

Marian. Annabel. Dame Durden. Allan. Robin. Little John. Friar Tuck. Chorus. PIANO.

With - in there, within there. What
 With - in there, within there. What
 What ho! What ho! With - in there.
 With - in there, within there, What
 With - in there, within there, What
 With - in there, within there, What
 With - in there, within there, What

mf

Moderato.

ho! ho! ho! ho! ho! ho!

With - With - With - With - With - With -

What ho! What ho! With - in there!

f *ff*

in there, within there, what ho! —
 in there, within there, what ho! —
 For you, Lord Sher-iff, we a- wait, to —
 In there, within there, what ho! —
 in there, within there, what ho! —
 in there, with-in there, what ho! —
 in there, with-in there, what ho! —

Yes, pray be heedful. Produce the
 Yes, pray be heedful. Produce the
 fail us would be rash. So of our call be heedful, And come, produce the
 Scarlet with Little John.
 So of our call be heedful, And come, produce the
 Yes, pray be heedful. Produce the
 Yes, pray be heedful, Produce the
 Yes, pray be heedful, Produce the

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, Lord Sheriff, we a - wait. To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, no. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

needful, For you, Lord Sheriff, we a - wait, To fail us would be rash. Pro -

needful, For you, my Lord, we a - wait, Do not fail, do not fail. Pro -

duce his ti - tle and his estate. And al - so produce the cash.

duce his ti - tle and his estate, And al - so produce the cash.

duce my ti - tle and my estate, And al - so produce the cash. We

duce his ti - tle and his estate. And al - so produce the cash.

duce his ti - tle and his estate, Likewise produce the cash.

duce his ti - tle and his estate, And al - so pro - duce the cash.

duce his ti - tle and his estate, Likewise pro - duce the cash.

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs knocker, We

deciso

ff

We

We

We

We

We

marcato

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

rap rap rap With a rat a tat a tat, Yes, we rap on the Sheriffs

marcato

Little John.

ad lib.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go, A business errand brings us here, And Scarlet.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

We will not go, Dis-perse? Oh no, We will not go.

perse? Oh no, We will not go, Dis-perse? Oh no, We will not go.

colla voce

so for - bear that haughty sneer.

Just harken to our friend's re - cit - al,

pesante

Robin.

Andante.

Musical staff for Robin, treble clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Sheriff.

De-clare me now the Earl. —

Musical staff for Sheriff, bass clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Scarlett.

No

Musical staff for Scarlett, bass clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Then confer on him his ti -

Andante.

-tle. —

Piano accompaniment staff, grand staff (treble and bass clefs), 3/4 time signature. The music is in a slow, Andante tempo.

Sheriff.

Musical staff for Sheriff, bass clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Earl are you, in sooth, — You vain, presump-tuous youth, — You

Piano accompaniment staff, grand staff (treble and bass clefs), 3/4 time signature. The music continues with the Sheriff's dialogue.

Robin.

Musical staff for Robin, treble clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Sir Guy.

What, no Earl? What, no Earl?

Musical staff for Sir Guy, treble clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Sheriff.

What, no Earl?

Musical staff for Sheriff, bass clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

vain, presumptuous youth!

Musical staff for Sir Guy, treble clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

What, no Earl?

Musical staff for Sheriff, bass clef, 3/4 time signature. The staff contains a few notes and rests, corresponding to the lyrics below.

Piano accompaniment staff, grand staff (treble and bass clefs), 3/4 time signature. The music concludes with a *marcato* marking.

Sheriff: I find that by your father's will you are disinherited!

Robin: Disinherited?

Sheriff: Here are the documents. Before your birth, your father was secretly married to a young peasant girl, who died when the Earl's first child was born. That first-born son was reared by me. Behold him! The rightful heir of Huntington, as these documents fully prove.

Robin: What do I hear?

Lento.
mf misterioso.

Sheriff.

This

Allegro pomposo.

statements true, you can - not move it, Here are the doc - u - ments to

Robin.

This is some trick mendacious.

prove it! Not so! it is ve - ra - cious.

Sir Guy.

This is the Earl beyond all doubt - ing.

Little John.

At such an Earl we all are

Robin.

No Earl.

Sir Guy.

Of

Sheriff.

This is no trick mendacious. It is quite true.

Little John.

flout - - ing.

He is not the Earl.

Scarlet.

He is not the Earl.

No Earl.

No Earl.

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Andante.

course, I am the Earl. — These pa - pers prove it quite; — I
They can't be right.

Andante.

rall.
'Tis not right, No 'tis not right. —
They prove it quite, And must be right. —
made them all my - self, And know they're right. —
rall.
'Tis not right, No 'tis not right. —
rall.
'Tis not right, No 'tis not right. —
rall.
It is not right. —
rall.
It is not right. —

Allegro agitato.

Marian. (aside)

If this young churl uncouth Is Hun-tington in truth, I

will suppress the king's command, I will suppress the king's command, I'll

cresc. molto not ac-cept his hand, I'll not ac-cept his hand,

Robin (spoken) Traïtor, in the absence of the king, I know your will is law; but,

when the king returns from his crusades, I know that he will see justice done

ff *rall.* *meno mosso*

Allegro moderato.

Sir Guy.

Musical staff for Sir Guy, treble clef, showing a whole rest.

Sheriff.

Musical staff for Sheriff, bass clef, showing a whole rest.

Little John.

Musical staff for Little John, bass clef, starting with a forte dynamic and a melodic line.

My friend, now take this good stout bow of yew,

This bow of

Musical staff for Sir Guy, treble clef, showing a whole rest.

Musical staff for Sheriff, bass clef, showing a whole rest.

That good stout bow of yew.

Allegro moderato.

Piano accompaniment for the first system, featuring a rhythmic pattern in the right hand and a bass line in the left hand.

Musical staff for Sir Guy, treble clef, showing a melodic line.

Let's hope he will.

Musical staff for Sheriff, bass clef, showing a melodic line.

Let's hope he will.

Musical staff for Little John, bass clef, showing a melodic line with a slur and a forte dynamic.

yew, ——— And come to Sherwood, join our jolly, jolly crew.

Musical staff for Sir Guy, treble clef, showing a whole rest.

Musical staff for Sheriff, bass clef, showing a whole rest.

Come join our

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

Our jol - ly crew!

Our jol - ly crew!

Our jol - ly crew! _____ In -

jol - ly, jol - ly crew. _____

stead of Earl a king you'll be, A king of sub-jects loyal and free, You'll

Robin.

Sir Guy.

I will be.

Sheriff.

He will be.

rall.

He will be.

reign beneath the green-wood tree. The king of outlaws you shall be. And

rall.

colla voce

102 **Vivace.**

Little John.

a tempo

rall.
where is life as fair and free? An outlaw's life's the life for me! Such mer-ry blades Be-

rall. *a tempo*

Robin.

Meno mosso.
Con forza

I take you at your word! your

neath the shades Of Sherwood for-est so gay are we.

Meno mosso.
mf

hand! And gladly I will join your gallant band.
Sir Guy.

Sheriff.

Little John.

rall. *ff* *rall.*
Oh where is life so

ff *rall.*
Come away, come away. We are glad all

ff *rall.*
Come away, come away. We are glad all

ff *rall.*
Come away, come away. Oh where is life so

rall. *ff* *rall.*

Tempo I.

fair and free? An out-law's life's the life for me.

this to see, 'Tis plain an out-law he will be.

this to see, 'Tis plain an out-law he will be. *rall.*

fair and free? An out-law's life's the life for me. In syl-van shades we're

fair and free? An out-law's life's the life for me.

Tempo I.

An outlaw's life's the life for me. —

For me. —

For me. —

jol-ly blades, An outlaw's life's the life for me. —

For me. —

Moderato sostenuto.

Marian.

Musical staff for Marian.

Annabel.

Yes, faithful be.

Musical staff for Annabel.

Dame, D. and Allan.

Musical staff for Dame, D. and Allan.

Robin and Sir Guy.

Robin.

Farewell, until we meet again, Farewell to thee; Farewell! although a

Sheriff and Little John.

Musical staff for Robin and Sir Guy.

Tuck and Scarlet.

Musical staff for Tuck and Scarlet.

Moderato sostenuto.

Piano accompaniment for the first system.

Musical staff for King I reign.

Farewell, un-til we meet a-gain; Ah yes,

Musical staff for King I reign.

Farewell, un-til we meet a-gain; Ah yes,

Musical staff for King I reign.

Farewell, un-til we meet a-gain,

Musical staff for King I reign.

King I reign, E'er true I'll be.

Farewell, un-til we meet a-gain,

Musical staff for King I reign.

Farewell, un-til we meet a-gain,

Musical staff for King I reign.

Farewell, un-til we meet a-gain,

Musical staff for King I reign.

Chorus.

Farewell, un-til we meet a-gain,

Musical staff for Chorus.

Farewell, un-til we meet a-gain,

Musical staff for Chorus.

Piano accompaniment for the second system.

farewell to thee. Oh we a - gain shall meet, And ten - der vows re - peat, so
 farewell to thee. Oh we a - gain shall meet, And ten - der vows re - peat, so
 Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. E'er fondly faithful may they be; then

Farewell to thee. E'er fondly faithful may they be; then
 Farewell to thee. Fare - well.

Farewell to thee. Fare - well.
 Farewell to thee. Fare - well.

Farewell to thee. Fare - well.

Vivace.
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -
 Farewell to thee.
 Farewell to thee. Robin. Then a - way, Don't de - lay! Yes, a -
 Farewell to thee. Then a - way, Don't de - lay! Yes, a -

Farewell to thee.
 Farewell to thee.

Farewell to thee.
 Farewell to thee.

Farewell to thee. *Vivace.*

Marian.

way to the forest fair, There a King you may be, And a King who has not a Robin.

way to the forest fair, There a King you may be, And a King who has not a Dame Durden with Soprani.

Scarlet and Tuck with Bassi.

To the forest come.

You will know not

You will know not

Marian.

care. You will rove in the grove free as air. Come a - way, come away, no de -

Annabel and Allan.

You will rove in the grove free as air.

Come a - way.

Robin.

care. You will rove in the grove free as air.

Come a - way, come away, no de -

Sir Guy.

You will rove in the grove free as air.

Sheriff and Little John.

You will rove in the grove free as air.

care,

In the forest fair.

care,

In the forest fair.

cresc.

lay! Let us go to the wood so free. Come to the woods,
 So free. Then a - way, come a - way to the
 lay! Let us go to the wood so free. Come to the woods
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the
 So free. Then a - way, come a - way to the

Come a - way. To the woods. Come a -
 woods No de - lay, no de - lay! For the life is so mer-ry
 Come a - way. To the woods. Come a -
 woods No de - lay, no de - lay! For the life is so mer-ry
 forest so green and fair. No de - lay, no de - lay! For the life is so mer-ry
 woods No de - lay, no de - lay! For the life is so mer-ry
 for-est so green and fair. No de - lay, no de - lay! For the life is so mer-ry

way. Come then, come a - way! Fare - well to thee, fare - well, Annabel.

there, free for aye, Ev - er gay outlaws live, ever free from care! Fare - well to thee, fare - well.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

there, free for aye, Ev - er gay outlaws live, ever free from care, lads.

I'm now an Earl and

well my love to thee, fare - well.

well my love to thee, fare - well.

well my love to thee, Farewell to thee, fare - well, Well meet a -

Earl as all may see, fare - well,

Come a - way, Come a - way.

Come to the wood Come to the

fare - well, fare - well to thee.

fare - well, fare - well to thee.

gain, fare - well, fare - well to thee.

fare - well, fare - well to thee.

To the for - est fair and free,

wood, The wood so free,

The first system of the musical score. It consists of five vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "fare - well, fare - well to thee." (first two staves), "gain, fare - well, fare - well to thee." (third staff), "fare - well, fare - well to thee." (fourth staff), and "To the for - est fair and free," (fifth staff). The piano accompaniment is in G major and 4/4 time, with the left hand playing a steady bass line and the right hand playing chords and moving lines. The lyrics for the piano part are: "wood, The wood so free,".

The second system of the musical score, featuring piano accompaniment. It consists of two staves (treble and bass clef) in G major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line. There are no lyrics for this system.

The third system of the musical score, featuring piano accompaniment. It consists of two staves (treble and bass clef) in G major and 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line. There are no lyrics for this system.

End of Act I.

Act II.

No 9. Opening Chorus.

Allegro moderato.

Allan a Dale.

Little John.

Scarlet.

Tenore I. II.

Bassi I. II.

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn Its clari-on blast so

Oh cheeri - ly soundeth the hunter's horn, Its clari-on blast so

Allegro moderato.

PIANO.

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

fine; — Through depths of old Sherwood so clear-ly borne, We hear it at eve and at

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break of morn, Of Rob-in Hood's band the sign.— A - hunt - ing we'll

break of morn, Of Rob-in Hood's band the sign.— A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign.— A - hunt - ing we'll

break of morn, Of Rob - in Hood's band the sign.—

p

p

p

p

marcato

Tra ra ra tra ra! — Tra ra ra tra ra! — Oh

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

go. — We'll chase for the roe.

go. — Tra ra ra tra ra! — We'll chase for the roe. Tra ra ra tra ra! — Oh

Tra ra ra tra ra! — Oh

ff

ff

pp

pp

ff

ff

pp

pp

ff

ff

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

where is band so jol - ly As Rob - in's band in their Lin - coln green? Their

Where is band so gay As Rob - in's band in Lin - coln green? Their

rall.
life is gay, rol - lick - ing life, I ween. -

life is naught but jol - ly, A rol - lick - ing life; I ween. -

life is naught but gay, A rol - lick - ing life, I ween. -

life is naught but jol - ly, A rol - lick - ing life, I ween. -

life is naught but gay, A rol - lick - ing life, I ween. -

rall.

1. A tailor there dwelt near old Sherwood edge Who was deft with an old cross.
 2. The tailor grew wroth and exceeding fierce Crying, Wife, bring my old cross.

1. Yes, deft with an old cross - bow.
 2. Oh wife, bring my old cross - bow.

1. Yes, deft with an old cross - bow.
 2. Oh wife, bring my old cross - bow.

1. An old cross - bow.
 2. My old cross - bow.

day as he sat on his win - dow - ledge, Came a - winging a jet - black
 shot then a shaft that was aimed to pierce To the heart of that jet - black

(Humming,)

1. Came fly - ing a jet - black crow. —
 2. To slaugh - ter that jet - black crow. —

1. Came fly - ing a jet - black crow. —
 2. To slaugh - ter that jet - black crow. —

crow, jet - black crow, a jet - - black crow. — He
 crow, jet - black crow, that jet - - black crow. — He

1. Came fly - ing a jet - black crow. — He
 2. To slaugh - ter that jet - black crow. — He

1. A jet - - black crow. — He
 2. That jet - - black crow. — He

perched near by, and to caw be-gan, They heard him a-near and far. —
 killed his fa-vor-ite pig outright, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —
 killed his fa-vor-ite pig out-right, The crow cried, and flew a - far. —

perched near by, and to caw be-gan, They heard him a-near and far. —
 killed his fa-vor-ite pig out-right. The crow cried, and flew a - far. —

rall.

Allegro giocoso.

mf

It takes nine tailors to make a man, So a
 So a
 So a

pp La la la la la la la la la la! Yes, so a
pp

f Caw caw caw caw caw caw! Yes, a

Allegro giocoso.

ninth of a man then you are, — It takes nine
 ninth of a man then you are, — Tra la la
 Ah yes, that's what you are, It takes nine
 ninth of a man then you are. — la la la la
 ninth you are, that's what you are, Caw

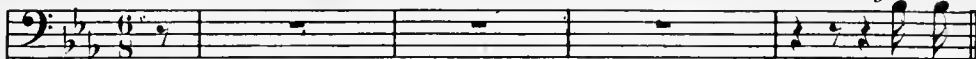
tai-lors to make a man, *cresc.* man then you are. — *rall.* *ff* *Dal Segno al Fine.*
 tra la la la la la! So a ninth of a man then you are. — *cresc.* *ff*
 tai-lors to make a man, A ninth of a man then you are. —
 So a ninth of a man then you are. — *ff*
 la la la la! Yes, so a ninth of a man then you are. — *ff*
 caw caw caw! So a ninth of a man then you are. — *ff*
cresc. *rall.* *f* *Dal Segno al Fine.*

No 10. Song of Brown October Ale.

Little John and Chorus.

Allegro ma non troppo.

Little John.



f
1. And it's

PIANO.

declamato

1. will ye quaff with me, my lads, And it's will ye quaff with me? — It
2. will ye love me true, my lass, And it's will ye love me true? — If

'is — a draught o' nut-brown ale I of - fer un - to ye. — All
not. I'll drink one flag-on more, And so fare - well to you. — If

humming in the tan-kard, lads, It cheers the heart for - lorn, — Oh!
Jean or Moll, or Nan or Doll, Should make your heart to mourn, — Fill

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here's a friend to ev' - 'ry one, 'Tis stout John Bar - ley -
up the pail with nut - brown ale, And toast John Bar - ley -

Più mosso.

corn. — 1-2. So laugh, lads, and quaff lads, 'Twill make you stout and
corn. —

hale, — Through all — my days I'll sing the praise Of brown Oc - to - ber

All. n.

Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!
Little John.

hale. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah! Thro'

Sopr. I. II. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

Ten. I. II. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

OUTLAWS. Yes, laugh, — and quaff, lads, 'Twill make you stout and hale, ah!

Bass- I. II. Yes, laugh, lads, and quaff, lads, 'Twill make you stout and hale, ah!

all — my days I'll sing the praise Of brown Oc-to-ber ale. —

p
Brown, nut-brwn ale. — Of

p
Brown, nut-brwn ale. — Of

brown Oc-to-ber ale. —

1st verse. 2nd verse.

2. And its

brown Oc-to-ber ale. —

brown Oc-to-ber ale.

brown Oc-to-ber ale. —

1st verse. 2nd verse.

No. 11. Tinkers' Song

Sir Guy, Sheriff, Tinkers

Allegro

PIANO

f

f Sir Guy

'Tis merry, merry, merry, merry journey-men we are, All in the tink'-ring

f Sheriff & Tinkers

'Tis merry, merry, merry, merry journey-men we are, All in the tink'-ring

f *sempre stacc.*

line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

line, Sirs, We tramp, tramp, tramp the roadways near and far, When the weather it be—

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fine, Sirs. And if so be some churl-ish lout Should make us sur-ly_ an-swars, We

fine, Sirs. And if so be some churl-ish lout Should make us sur-ly_ an-swars, We

f marcato

mf

ff

straightway drown his ut'trance out By tapping, tapping, tapping on our pans, Sirs! So we Sheriff

straightway drown his ut'trance out By tapping, tapping, tapping on our pans, Sirs! So we

mf

mf only

rap, rap, rap, And we tap, tap, tap From the dawn to the dark of night, Sirs, We are

rap, rap, rap, And we tap, tap, tap From the dawn to the dark of night, Sirs, We are

ff

ff Tutti

mf

men of met-tle, And the can or ket-tle Does-n't live that we can't right, Sirs.

men of met-tle, And the can or 'ket-tle Does-n't live that we can't right, Sirs.

ff

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers

Tink, tank, clink, clank, tink a tank a tink, tank! Hear our ham - mers

mf sempre staccato e leggero

ring, When our trade is brisk We frolic and we frisk As

ring, When our trade is brisk We frolic and we frisk As

f

hap - py and gay as a King.

hap - py and gay as a King.

pp

f

No 12. Sextette, Round and Scene.

Allegro moderato.

Robin Hood.

Sir Guy.

Sheriff.

Little John.

Friar Tuck.

Scarlet.

PIANO.

Allegro moderato.

marcato il basso

f

Oh, see the lambkins

Oh, see the lambkins

Oh, see the lambkins

Oh, see the lambkins

Oh, see the lit-tle lambkins play, Oh, see the lambkins

Oh, see the lambkins

play!—

play!—

play!—

play!—

play!—

play!—

The

The birds do pipe on ev - 'ry tree, The

The

The birds do pipe on ev - 'ry tree, The

The

The

lambkins bleat be - side their dams! They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full. Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes, they are full. Yes,

lambkins bleat be - side their dams, They are so full of glee, Yes,

cresc. they are full, so ver - y full of joy and glee. — The merry lit - tle lambs,

they are full, so ver - y full of joy and glee. — The merry little lambs, The lambs they

cresc. they are full, so ver - y full of joy and glee. — Lambs — do play be -

they are full, so ver - y full of joy and glee. — Lambs — do play be -

cresc. they are full, so ver - y full of joy and glee. — Lambs play be -

they are full, so ver - y full of joy and glee. — Lambs play be -

cresc.

bleat beside their dams, So full of glee.

bleat beside their dams, So full of glee. Oh

side their dams, So full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh dear,

side their dams, Because they are so full of glee. Oh

side their dams, Because they are so full of glee.

Oh dear, dear A - minta come with me.

dear, dear young maid, dear A - minta come with me. Oh

dear A - min - ta come with me. Oh dam-, oh

dear young maid, dear A - minta come with me. Oh dam-, oh

dear, dear A - minta come with me, with me. Oh dam-, oh

Oh dear, dear A - minta come with me, yes, come with me.

So fair, Spring is drear, love without thee. Now
 dam-sel fair, Spring is drear, Spring is win-try without thee.
 dam-sel fair, Spring is win-try without thee.
 dam-sel fair, Spring is win - try with - out thee.
 dam-sel fair, Spring is win-try with-out thee, yes, without thee.
 So fair, Spring is win-try with-out thee, with - out thee.

swear, Oh pay, my
 Now swear, ne'er doubt thee, Oh pay, my
 Now swear, now swear I may not doubt thee, Oh pay, my
 Now swear, swear I may not doubt thee, Oh pay, my
 Now swear I may not doubt thee, Oh pay, my
 I may not doubt thee, Re-

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! Right

fair, this love, I can - not live with-out thee! The frogs right wanton - ly do sing, right

pay my love, I can - not live with-out thee! Right

wanton - ly do sing,

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing, The daf - fo - dils do

wanton - ly do sing, The daf - fo - dils do bloom and spring,

wan - ton - ly do sing,

If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh,
 If my Amin-ta doth de - ny To hear my love-lorn sigh,
 bloom and spring, If my Amin-ta doth de - ny To hear my love-lorn sigh, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring, I'll
 The daf-fo-dils do bloom and spring, The daf - fo - dils do spring,

I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. — Young
 I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 seek my bier, I'll seek my bier, I'll seek my lonely bier to die. —
 I'll seek my bier, I'll seek my lonely bier to die. —

rall.

Strephon loves her too, Strephon is so sly, So black his

Strephon loves her too, And Strephon ev-er is so sly, So black his

Streph - - - on loves her, he is sly, So black his

Streph - - - on, he is so sly, So black his eye, His rogu-ish

Streph - - - on, he is so sly, So black his eye, His rogu-ish

ff *rall.*

eye, — So black His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black — His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, — so black his eye, His roguish eye. —

eye, — So black, so black his eye, His roguish eye. —

rall. *a tempo*

Ha ha ha!

Ha ha ha!

Ha ha ha ha ha ha ha! Jol-ly well sung,

Ha ha ha! Jol-ly good song,

Ha ha ha!

Ha ha ha ha ha ha ha!

rall. *a tempo*

f *f*

It is the jol-li - est time, I think, When

It is the jol-li - est time, I think, When

Ev -'ry one! Jolly good song! jol-ly well sung,

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

Jol - ly com-pan-ions ev -'ry one! It is the jol-li - est time, I think, When

f *f*

rall.

Allegro moderato.

honest wights have e - nough to drink.

rall.

honest wights can gai - ly drink.

rall.

E - nough to drink.

rall.

honest wights can gai - ly drink.

rall.

honest wights have e - nough to drink.

rall.

honest wights have e - nough to drink.

Allegro moderato.

rall.

Little John.

When lads have drunk e - now, Song is most meet, I vow!

Ha ha ha ha ha ha ha!

Fol di rid-dle, fol di rol di rid-dle O!

Fol di rid-dle, fol di rid-dle, fol di rol di rid-dle O!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Di rid-dle lol di

Fol di riddle, fol di rol di rid-dle

Fol di riddle, fol di rol di rid-dle

Timid hearts brav-er-are, Bold hearts are bolder far,

rol! Bold hearts are bolder far,

Piu animato.

Drink with a -

Drink with a -

Drink with a -

ff marcato

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

ff

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

ff

Ho! then for jol - li - ty, Fun and fri - vol - i - ty, Ha ha

P

P

P

Piu animato.

vid-i - ty, Banish tim-id-i - ty,

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

vid-i - ty, Banish tim-id-i - ty, Drive care a - way, Laugh and be gay.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

ha ha ha ha ha ha! Try the ex - per - iment, I will bring you mer - riment.

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, laugh with me, Jol-ly dogs are we, Such jol-ly lads

Quaff with me, yes quaff, Jol-ly dogs are we, Yes, jol-ly

Quaff with me, yes quaff, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Yes, gay

Bright - ly, light - ly, Jol-ly dogs are we, Gay

Tempo I.

Are we!

Are we! Ha ha ha ha ha ha!

dogs are we! Ha ha ha ha ha ha!

Are we! Foolish you are, I think.

Are we! But if o'er much you drink Foolish you are, I think.

Are we! But if o'er much you drink Foolish you are, I think.

Tempo I.

Di rid-dle, lol di

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Fol di rid-dle, lol di rid-dle, Fol di rol di rid-dle rol!

Ha ha ha ha hu ha!

rol! Ha ha ha ha ha ha! Fol di rid-dle,

Ha ha ha ha ha ha! Fol di rid-dle,

One should know When to stop, Then add no oth- -er drop.

One should know When to stop, Then add no oth- -er drop. Fol di rid-dle,

Then add no oth- -er drop.

Più animato.

ff marcato

Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -
 lol di rid-dle rid-dle O! Ho! then for jol - li - ty, Fun and fri -
 Ha ha ha! Ho! then for jol - li - ty, Fun and fri -

Più animato.

ff marcato

vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Drink with a - vid-i - ty, Banish tim - id-i - ty, Try the ex -
 vol - i - ty, Try the ex -
 vol - i - ty, Try the ex -

per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Try the ex - per - i - ment, Merry be and
 per - i - ment; 'Twill bring you mer - riment; Yes, try to merry be and
 per - i - ment; 'Twill bring you mer - riment; Yes, try to merry be and

poco a poco dim. -
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y
 gay! Yes, sing with me, and quaff with me, And let us all so ver - y, ver - y
 gay! Ha ha ha ha! Ver - y, mer -
 gay! Ha ha *poco a poco dim. -* Mer - ry
 gay! Ha ha ha ha! Mer - ry
poco a poco dim. -

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! *p* Ha ha *pp* ha ha ha ha

mer-ry be! Ha ha *pp* ha ha ha ha

ry! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y *pp*

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y *pp*

be! Yes, sing with me, and quaff with me, We'll ver-y, ver-y, ver-y, ver-y *pp*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me. *f*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me. *f*

ha! Yes, we will ver-y mer-ry be. Ha ha! Come, quaff with me. *f*

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me. *f*

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me. *f*

mer-ry be! Ha ha! ver-y merry be! Come, quaff with me. *f*

No 13. Forest Song.

Allegro moderato.

Marian.

PIANO.

Marian.

In green - wood fair All

poco rall. *a tempo*

na - - ture is at peace and rest;

poco rall. *a tempo*

Each bird that's sing-ing from its nest Gives to me its mes - sage

rall. *a tempo*

From one I love best Yon bright brooklet gleam - - ing, To

give me welcome here is seem - ing; Long I have been

dream ing That your face I soon might see, your face I might

see so dear to me, to me! Yes, I have longed your face to see.

colla voce

Allegretto giocoso.

Ye birds, in a - zure wing - ing,

How I welcome your sweet sing - ing; Ti-dings from my love you're bring-ing

a - far! And ev-'ry blossom seems to tell me he is true,

And his own voice is echoed by the streams so blue. I seem to hear

my love's voice near, ech - oed: 'Tis so

near! The breez - es blow - ing, The brook - let flow - ing,

All these voices say he's near, so near! Yes, they tell me he is near, Yes, they tell me he is

Quasi Cadenza ad lib.

near. Ah

f Ye birds, in a - zure wing - ing, How I welcome your sweet sing - ing;

Ti-dings of my love you bring a - far, And ev'ry song you're sing - ing

Is a tender message bring - ing From the one to me the dearest, To my heart the near - est.

I love their sing - ing, Yes, they tell me he is near.

No. 14. Serenade, Duet and Scene.

Allegro moderato.

Robin.

PIANO.

leggiero

sempre stacc.

mf

mf

1. A Trou-ba-dour sang to his love,
2. All day when the moon was a - sleep,

Who looked from her case - ment on high; So
That Trou - ba - dour sang his sweet lay: To

long as the moon shines a - bove, So long will I
oth - er fair mai - dens who weep, Who pen - sive - ly

be Ev - er faith - ful to thee, Yes, so long as the moon's in the
sigh And who soft - ly re - ply They will love him for ev - - er and

sky. The moon must shine for aye. Then hear my roun - de -
 aye. He on - ly vow'd to love. When Lu - na shines a -

lay, *legato*
 bove, Hear my roun - de - lay. Ah! 'T was
 By the moon a - bove. Ah!

thus sang sweet - ly the Trou - ba - dour To his fair while the

legg.

bright moon was beaming, And the la - dy told him, in

rall. *a tempo*

a tempo

col voce

ten - der - est tone, Her heart was for ev - er his own.

rall.

2.

e'er his own.

Moderato.

Marian.

Recitative.

So gallant Rob-in, thou dost bring This ser-e -

Robin.

Moderato.

mf *p*

nade to me to sing.
No ser-e - nade could ev-er tell How much I

Più mosso.

love thee, how much I love thee, how much I love thee, how much, how

Più mosso.

Moderato tranquillo.

Marian.
I love thee well! Ah yes, he loves me so

Allan.
I'll have revenge! False is she,

Robin.
well, Ah yes, she loves me well ah! Yes, how

Scarlet.
Pray

Moderato tranquillo.

dear - - - ly! Al - lan's for - got - ten, or near - - - ly.

the fie - kle jade! Yet how I love that maid!

dear - - - ly I love, how well, No ser - e - nade 'ev - er could

do be calm and un - dis - mayed.

He is hand-some and gay, He has a most win-ning
 Ah! her scorn I will re-pay! She shall not say me
 tell. Give me hope, dear, I pray, Do not say me
 False is she, Then let her

way
 nay. *p* If she says me nay, Her scorn I'll re-pay,
 nay! *p* Do not say me nay, But give me hope, I
 go, Prythee, love her no more. Be calm, I

cresc. Yes, you may hope, for my heart is free, Ah yes, I do love you, will love you for ever. My

cresc. Yes, my vengeance she shall see! And shall she then wed him? Ah no! Not so! She

cresc. pray you, Give hope to me! Ah say that you love me, will love me e'er, For

cresc. pray you, and come a - way, Yes, come a - way, I

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics include *cresc.* and *ff*. The lyrics are written below the vocal staves.

heart is for ev-er your own, Ah yes, I do love you, will

shall be mine a - lone! Yes, revenged I'll be! Shall she then wed him? Ah!

my heart is thine a - lone! Yes, she loves me. Ah! say that you love me, will

pray, Yes, come a - way, a - way, yes,

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The vocal lines and piano accompaniment are clearly defined. Dynamics include *ff*. The lyrics are written below the vocal staves.

love you for ev - er; My heart will be al-ways your own.

no! Not so! For she must be mine a - lone.

love me e'er, My heart is thine a - lone.

Come a - way, I pray, Yes come a - way, I pray, come a -

dim. *p*

dim. *p*

dim. *p*

dim. *p*

dim. *p*

Nought shall part us From each oth-er, I will love you for

I will part them From each oth-er, This to me is de-

Nought shall part us From each oth-er, I will love you for

way, Oh come a - way, I

dim. *p*

aye! Ah yes, I love you, will love you for ev - er, My
 spair! Yes, my rage she shall see! Shall they wed? No! Ah no! Not so, For
 aye! Yes she loves me, yes, yes she loves me, will love for aye, For
 pray! come, yes, come a - way, I

heart is for ev - er your own, My heart is thine,
 she must be mine a - lone, Re - venge - is mine,
 my heart is thine a - lone, my heart is thine,
 pray, yes, come a - way, my poor boy, come a - way, I

al Ah yes, my heart is thine, *rall.* *pp* ev - er thine.
al Ah yes, vengeance *fine* is mine, ev - er mine. *pp*
al Ah yes, my heart is thine, ev - er thine, ev - er thine. *pp*
 pray you, yes, come a - way.

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, He's un-

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won, we have

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, Yes, he mocks. We have won

stocks! For at us he gibes and mocks, yes, he mocks. We have won, He's un-

stocks! yes, he mocks We have won, We have

done, He is cap-tive, our eu-e-my, we win the game. He

won, He's un - done, He is cap-tive, our eu-e-my, we win the game. He

won, He's un - done, He is cap-tive, our eu-e-my, we win the game. He

He's un - done, He is cap-tive, our en-e-my, we win the game. He

He's un - done, He is cap-tive, our en-e-my, we win the game. He

won, He is cap-tive, our en-e-my, we win the game. He

done, We have won, He is cap-tive, our en-e-my, we win the game. He

is ours! the game is ours. Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! Let us put him in the stocks, in the stocks, put him
 is ours! in the stocks,
 is ours! Let us put him in the stocks, in the stocks, put him

in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in, in the stocks, put him in, in the stocks! For at us he gibes and
 in the stocks, in the stocks! For at us he gibes and
 in, in the stocks put him in, in the stocks! For at us he gibes and

rall.

mocks! To the stocks! We have won He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done,

mocks! To the stocks! We have won, He's un - done, he is

mocks! To the stocks! We have won, he's un - done,

rall.

captive, our en - e - my, we've won the game. He is ours.

captive, our en - e - my, we've won the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

the game. Yes, we have

captive, our en - e - my, we've won the game. Yes, we have

the game. Yes, we have

mf *mf*

Allegro vivace.

the game.
 won the game.
 won the game.
 won the game.
 won the game.
 won the game.
 won the game.
 won the game.

In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our
 In Sherwood forest the merriest of lives Is our

Allegro vivace.

He will
 fair and free, And now the sheriff fast in gives him - self shall straightway
 life, so fair and free. He will
 life, so fair and free. He will
 life, so fair and free. He will
 life, so fair and free. He will
 He will
 He will

fair and free, And now the sheriff fast in gives Him - self shall straightway
 life, so fair and free. He will

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. Ha ha ha ha ha ha ha ha!

be. We'll laugh, ha ha! 'Tis merry, merry sport To see him there, Our

be. Ha ha ha ha ha ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. Ha ha ha!

He's is ours! it's jol-ly, jol-ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

He's ours! jol - ly fun To see him there. Ha ha ha!

foe is ours! it's jol-ly, jol-ly fun To see him take his share. His

He is ours! jol - ly fun To see him there. What's

Ha ha ha ha ha ha ha ha ha! Ah!— Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah!— Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah!— Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah!— Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah!— Look at him, look at him!

Ha ha ha ha ha ha ha ha ha! Ah!— Look at him, look at him!

Share! What sport! Ah!—

there! What sport! Ah!—

mf Ah!—

What a sight! Certainly he's in a grue-some plight.

What a sight! Certainly he's in a grue-some plight.

What a sight! Certainly he's in a grue-some plight.

What a sight! Certainly he's in a grue-some plight.

What a sight! Certainly he's in a grue-some plight.

What a sight! Certainly he's in a grue-some plight.

Pyth-ee Master Sher-iff,

Pyth-ee, Sher-iff,

Pyth-ee. Sher-iff,

160

Annabel.

Dame Durden. Yes,

Robin.

turn the ta - bles on them then, I'd turn the ta - bles on them then.

Little John.

Tuck. Scarlet.

Chorus.

rall.

Tempo di Valse.

he is ours, our foe, yes, he is ours now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours — now! The Sher - iff's in the stocks, in the

I am theirs now! in the

He is ours — now! The Sher - iff's in the stocks, in the

He is ours now! The Sher - iff's in the stocks, in the

He is ours! in the

He is ours now! The Sher - iff's in the stocks, in the

Tempo di Valse.

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

stocks, in the stocks, He is ours now, The Sher - iff's

stocks, Yes, at last in the stocks, He is ours, He is ours now, The Sher - iff's

in the stocks, in the stocks, We have won, He's un - done,

in the stocks, in the stocks, We have won, He's un - done. He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

in the stocks, in the stocks, We have won, He's un - done, He's un -

Sir Guy.

ff

Sheriff.

Let no man

stir, (He is released)

Or straight his life is

Come, let me out, let me out.

I'm free!

Yield!

so yield!

Yield!

so yield!

Marian. Annabel.

Allan. Dame D. Wère lost!

Wère lost!

Sir Guy. All's lost!

Wère lost!

Robin. Little John.

Wère brave as lions, for wère two to one! Wère

Tuck. Scarlet. All's lost!

Wère lost!

All's lost!

Wère lost!

Outlaws. All's lost!

Wère lost!

All's lost!

Wère lost!

Archers.

We've won!

Hur - rah!

We've won!

Hur - rah!

Allegro a la Marcia.

brave as li - ons, for wère two to one, This out - law band we surely have un - done, In

Annabel.



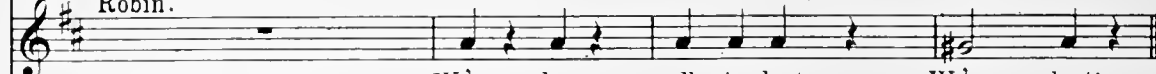
Allan. Dame D.

Were lost, all is lost, Were lost!



Robin.

Were lost, all is lost, Were lost!



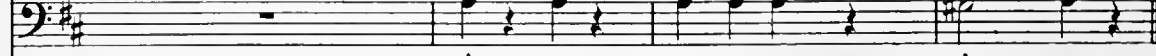
Sir Guy.

Were lost, all is lost, Were lost!



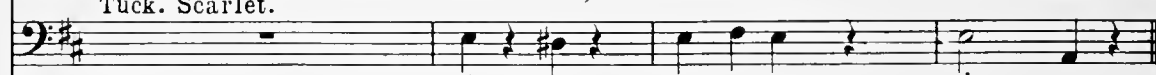
our strong hands their captures on-ly fun, Were brave as lions, for were two to one.

Little John.

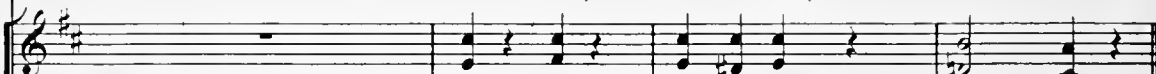


Tuck. Scarlet.

Were lost, all is lost, Were lost!

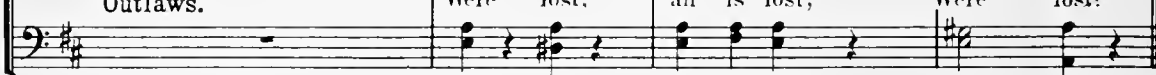


Were lost, all is lost, Were lost!

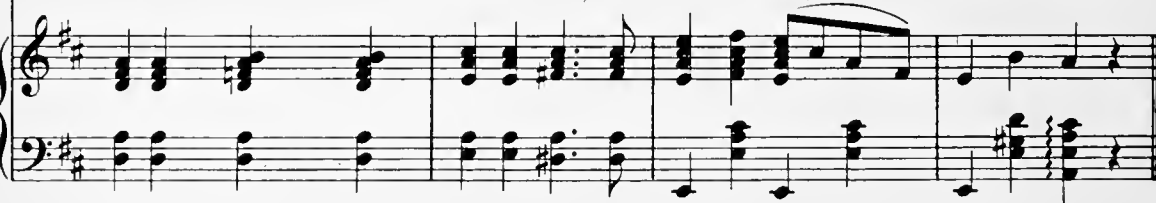


Outlaws.

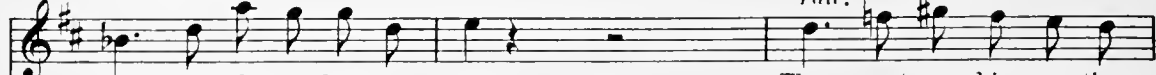
Were lost, all is lost, Were lost!



Were lost, all is lost, Were lost!

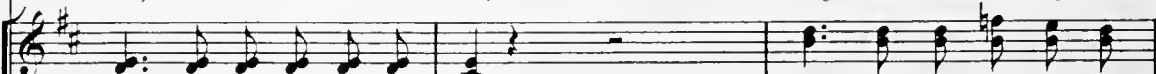
*Poco meno.*

Marian.

rall.

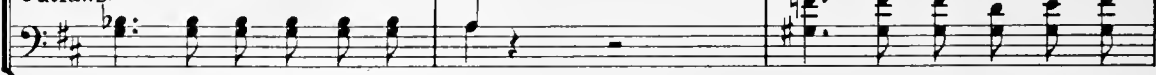
Yes, now all is lost to me,

They must now his cap-tives



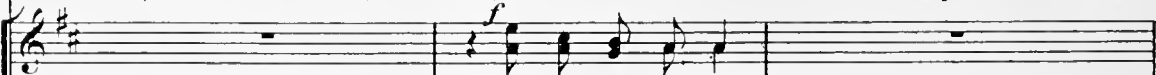
Yes, now all is lost, we see,

And his cap-tives now are



Yes, now all is lost, we see,

And his cap-tives now are



Archers.

They our tri-umph see.



They our tri-umph see.

*Poco meno.*

be. Robin. Yes, all is lost!

Sir Guy. *con spirito* All is lost!

Sheriff. *ff.* Were brave as lions, for were two to one, This

we. They've won.

we. They've won.

Were brave as lions, for were two to one, This

They are lost, they are lost. Were brave as lions, for were two to one, This

Vivace a la Marcia.

All is lost! We must cap - tives

I'll beat them yet! Still we may be

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

They've won, We yet may beat

They've won, We yet may beat

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

out - law band we sure - ly have un - done, In our stronghands their cap - ture's

Marian.

be, Tho' tis true they're two to one.

Annabel. Tho' tis true they're two to one.

be, Tho' tis true they're two to one.

free, be free, Tho' tis true they're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

on - ly fun, We're brave as lions, for we're two to one, We're brave as lions, for we're

them, all's lost! all's lost!

them, all's lost! all's lost!

on - ly fun, We're brave as lions, for we're two to one.

on - ly fun, We're brave as lions, for we're two to one. *rall.*

Allegro.

mf

two to one. It seems we have the best of it, Where

They've won.

They've won.

We've won.

We've won.

Allegro.

mf

erst — we had the worst, — Who laughs the last — laughs

loud - er far Than he — who laughs the first. — Now

Rob - in Hood with us will go, To Not - ting - ham goes he; Sing

Allegro molto.

Robin.

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the gal-lows - tree! Sing

Little John.

Tuck. Scarlet.

Annabel with Sopr. I.

Allan and Dame D. with Sopr. II.
Outlaws.

Archers.

Allegro molto.

Sing

las! the dole - ful stocks and chains, A - las! the dole - ful
 hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry
 las! the dole - ful stocks and chains, A - las! the dole - ful
 las! the dole - ful stocks and chains, A - las! the dole - ful
 las! the dole - ful stocks and chains, A - las! the dole - ful
 hey! for the mer - ry, mer - ry stocks and chains, Sing hey! for the mer - ry, mer - ry
 hey! the mer - - ry stocks and chains, Sing hey! the mer - - ry

stocks and chains! Oh! the
 stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,
 stocks and chains! Oh! the
 stocks and chains! Oh! the
 stocks and chains! Oh! the
 stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,
 stocks and chains! The ver - y mer - ry heigh down der - ry, rol - lick - ing, rol - lick - ing,

sostenuto

dread - ful gal - lows - tree. You have no pow'r to take my life As
 Sir Guy. ————— We'll have his life!

rol-licking, rol-licking gal - lows - tree. We'll have his life!

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

dread - ful gal - lows - tree.

rol-licking, rol-licking gal - lows - tree.

rol-licking, rol-licking gal - lows - tree.

Andante con moto.

you have shrewdly plann'd, — For Mar - i-an must be my wife, — It
 as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

as we have plann'd! must be his wife?

Tuck. ————— must be his wife?

Scarlet. ————— must be his wife?

Marian. Annabel.

Allan. Dame D.

Be-cause it is the King's com - mand.

You have no powr, no powr to take his

is the King's com - mand.

Sir Guy.

We have no powr!

Little John.

You have no powr!

Tuck. Scarlet.

You have no powr!

Chorus.

You have no powr, no powr to take his

You have no powr, no powr to take his

They have no powr to take his life, no powr to take his life, For

life, his life, no powr to take his life, For

To take my life, You have no powr, No, no, For

To take his life, You have no powr, No, no, For

To take his life, his life, No, no, For

To take his life, his life, No, no, For

life As we, of course had plann'd, For

life As we, of course had plann'd, For

Mar-i - an must be, must be his wife, Because it is the Kings com -

Mar - i - an must be his wife, It is the Kings com -

Mar - i - an must be my wife, my wife must be, It is the Kings com -

Mar - i - an must be his wife, his wife must be, It is the Kings com -

Mar - i - an must be his wife, Because it is the Kings com -

Mar - i - an must be his wife, Because it is the Kings com -

Mar - i - an must be his wife, It is the Kings com -

Mar - i - an must be his wife, It is the Kings com -

Valse lento.

Marian.

rall.

a tempo

mand. Annabel. Nothing shall part my love from me,

mand. Allan. *f* *a tempo.* What'er thou

mand. Nothing shall part my love from me, What'er thou

mand. Nothing shall part my love from me,

mand.

mand.

What'er thou

mand.

mand.

Valse lento.

rall.

a tempo

Ev-er my heart thine own must be,
 art, captive or free, Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 Ev-er my heart thine own must be,
 art, cap-tive or free, Ev-er my heart thine own must be,
 Scarlet. thine own must be,

rall. **Allegro agitato.**

I will be faith-ful, my own love, to thee.
 I will be faith-ful, my own love, to thee.
rall. I will be faith-ful, my love, to thee.
 I will be faith-ful, my own love, to thee.
rall. Sheriff. You're
 I will be faith-ful, my love, to thee.
rall. I will be true, love, to thee.
Allegro agitato.

Marian.

Musical staff for Marian with a whole rest.

Robin.

Musical staff for Robin with a whole rest.

How so?

How so?

molto marcato

dread-ful - ly mis - tak - en, Sir, For you are not the one, The

Piano accompaniment for the first system, including treble and bass staves.

King's command is for the Earl, The Earl of Hun - ting - ton! The

Musical staff for Robin and piano accompaniment for the second system.

Earl of Hun - ting - ton is Guy, And Guy will bridegroom be, Sing

Musical staff for Robin and piano accompaniment for the third system.

Sir Guy.

Musical staff for Sir Guy with a whole rest.

Sing

hey! for the mer - - ry stocks and chains And the rol - lick - ing gal - lows - tree!

Musical staff for Sir Guy and piano accompaniment for the fourth system.

Chorus.

Musical staff for the Chorus with a whole rest.

Sing

Sing

Piano accompaniment for the fifth system, including treble and bass staves.

Ah! nev - er, yes, nev - er
 Allan. Dame D.
 Robin. Ah! nev - er, yes, nev - er
 L. John. Ah! nev - er, yes, nev - er
 Tuck. Ah! nev - er, yes, nev - er
 Scarlet. Ah! nev - er, yes, nev - er

hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The
 hey! for the mer-ry, mer-ry stocks and chains, Sing hey! for the mer-ry, mer-ry stocks and chains, The

mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble
 mar - ried be. Hor-ri - ble, hor-ri - ble, hor-ri - ble, hor-ri - ble

ver - y mer-ry, heigh down der-ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing
 ver - y mer-ry, heigh down der-ry, rol - lick-ing, rol - lick-ing, rol - lick-ing, rol - lick-ing

Andante maestoso.

And I must part from you. Fear not, my dar - ling, Hope's bright star may still be
 too true, a-las, too true.
 too true, a-las, too true.
 too true, a-las, too true.
 part, yes, part from you.
 Yes, we will part these two.
 Yes, we will part these two.
 too true, a-las, too true.
 too true, a-las, too true.
 too true, a-las, too true.
 too true.
 too true.

Andante maestoso.

f molto largamente

cresc.
 shin - - ing; Fear not, my love, though cru-el fate may — part us,

ff **Pressante.**
 now, — Yes, while Hope's bright star is cheering us by brightly shin - - ing,
 Annabel.
 Yes, while Hope's bright star is cheering us by brightly shin - - ing,
 Allan.
 Yes, while Hope's bright star is cheering us by brightly shin - - ing,
 Dame D.
 Yes, while Hope's bright star is cheer - ing - ly shin - - ing,
 Robin.
 Yes, while Hope's bright star is cheer - ing us by shin - - ing,
 Sir Guy.
 Yes, while Hope's bright star is cheer - ing us by shin - - ing,
 Sheriff.
 Yes, while Hope's bright star is cheer - ing - ly shin - - ing,
 Little John.
 Yes, while Hope's bright star is cheer - ing - ly shin - - ing,
 Tuck.
 Yes, while is cheer - ing - ly shin - - ing,
 Scarlet.
 Yes, while is cheer - ing - ly shin - - ing,
 cheering us by brightly shin - - ing,
 Chorus.
 Yes, while Hope's bright star is cheer - ing - ly shin - - ing,
 Yes, while is cheer - ing - ly shin - - ing,

ff **Pressante.**

Do not de - spair, But hope and dare.

Allan.

Robin. Do not de - spair, But hope and dare.

Sir Guy. Do not de - spair, But hope and dare.

Sheriff. Do not de - spair, But hope and dare.

L. John.

Dame D. Do not de - spair, But hope and dare.

with Sop. II. Do not de - spair, But hope and dare.

Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Tuck Yes, the King's com - mand you must o - bey, the King's com - mand you must o -

Scarlet with Basses.

Più mosso.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

Nought shall ev - er part us, I'll be faith - ful ev - er.

Nought shall ev - er part us, He'll be faith - ful ev - er.

Nought shall ev - er part them, But they now must sev - er.

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

bey, must now be part - ed, yes, o - bey, And they now must sev - er, yes, o - bey!

Più mosso.

molto f

Yes, we must part, must part, my love, the King's com-
 Yes, they must part, they two must part, the King's com-
 Yes, we must part, must part, my love, the King's com-
 Yes, they must part, must part, my love, the King's com-
 Yes, they must part, they two must part, the King's com-

ff They must part, they must part, Yes, they two must part, the King's com-
ff They must part, they must part, Yes, they two must part, the King's com-
ff *stentato*

rall. *accel.*
 mand, the King's command we must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's command we must o - bey.
 mand, the King's command they must o - bey.
 mand, the King's command they must o - bey.

mand, the King's com- mand they must o - bey.
 mand, the King's com- mand they must o - bey. Come a - way from the for - est, a - way from the
rall. *ff accel.*

The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey,
 The King o - bey; Come a - way from the for - est to Not - ting-ham
 wood, The King o - bey; Come a - way from the for - est to Not - ting-ham

now, come a - way.
 now, come a - way.
 now, come a - way.
 now, come a - way.
 town, now, come a - way.
 town, now, come a - way.

pesante
rall.

Act III.

No 16. Armorer's Song.

Scarlet.

Allegro commodo.

Scarlet.

PIANO.

Musical score for the beginning of the song, featuring a vocal line for Scarlet and piano accompaniment for the piano.

(working as he sings)

Let ham-mer on an - vil ring, ——— And the

Musical score for the first line of the song, including vocal and piano parts.

forge-fire bright - ly shine, ——— Let wars rage still While I

Musical score for the second line of the song, including vocal and piano parts.

work with a will At this peace - ful trade of mine, of mine. At this

Musical score for the third line of the song, including vocal and piano parts.

ff.

peace - ful trade of mine. ————— The

sword is a weap-on to con-quer fields, I hon-or the man who

largamente

p tranquillo

shakes it, But naught is the lad who the broad-sword wields Com -

cresc.

cresc.

pared to the lad who makes it! Let ham-mer on an-vil go

(returns to work)

ff. *stentato*

ring, ring, ring! The forge-fire so bright-ly shine.

poco rall.

poco rall.

Più mosso.

ff *giucoso*

Clang! clang! clang! Then huz - zah for the an - vil, the

forge and the sledge, Huz - zah for the sparks that fly, If

simile

I had a cup I would straight-way pledge The Ar - - - -

-mourer, that is I.

1.

Let I.

2.

No 16a Song. "When a maiden weds"

Annabel

Allegretto grazioso

PIANO

mf

Ped. *

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto grazioso' and the dynamic is 'mf'. A 'Ped.' (pedal) marking with an asterisk is placed below the first measure of the bass staff.

mf

When a maid-en weds on a bright and hap-py morn-ing, She should

p staccato sempre

The first system of the song features a vocal line on a treble clef staff and piano accompaniment on a grand staff. The vocal line begins with a rest followed by the lyrics 'When a maid-en weds on a bright and hap-py morn-ing, She should'. The piano accompaniment starts with a rest and then provides a steady accompaniment. The dynamic is 'mf' for the vocal and 'p staccato sempre' for the piano.

cresc. *f* *f*

thrill with joy di - vine; 'Tis not so with me, I'm un -

cresc. *f* *p*

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics 'thrill with joy di - vine; 'Tis not so with me, I'm un -'. The piano accompaniment features a crescendo ('cresc.') leading to a forte ('f') dynamic, followed by a piano ('p') dynamic. The piano part includes some sustained chords and moving lines.

hap - py as can be, - For my own true love I pine. For

The third system concludes the vocal and piano accompaniment. The vocal line has the lyrics 'hap - py as can be, - For my own true love I pine. For'. The piano accompaniment continues with a similar accompaniment style, ending with a final chord.

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we two have been so un-kind - ly part - ed, And an - oth - er I must

leggiro, poco pressando

wed! Be - hold me now a maid - en brok - en - heart - ed, To the

*Ad. **

rall. al - tar I am led. *Allegretto giocoso* But come what may, tho'

rall. *mf*

*Ad. **

sad - ly we are part - ed, You're the one I love and I shall dream of al - way; What -

*Ad. * Ad. * * Ad. * Ad. **

e'er be-fall, I shall not be faint-heart-ed, I shall dream of you so—

poco rall.
fond and true, For I love you, tho' the world say nay!—

p *tr* *colla voce* *mf*

Allegretto grazioso *mf*
So

cresc.
heed, ye maids, this ver-y sol-ern warn-ing That I give to you to—

p staccato sempre *cresc.*

day, . Wed your own true love, all oth - er suit - ors scorn - ing, And

f *f*

f *p*

wed no oth - er way. For life needs love, its

leggiero, poco pressando

sun - shine and its laugh - ter, Sor - row comes as comes the rain; So

Red. *

live for love, and heed not what comes af - ter, And the sun will shine a - gain.

rall.

rall.

Red.

Allegretto giocoso

But come what may, tho' sad-ly we are part-ed, You're the

mf

one I love and I shall dream of al-way; What-e'er be-fall, I

mf

ped. * *ped.* * *ped.* * *ped.* *

shall not be faint-heart-ed, I shall dream of you—so—fond and true, For I

poco rall.

p

love you, tho' the world say nay!—

colla voce

pp

Nº 17, Song. "The Legend of the Chimes."

Allan and Chorus.

Andante con moto.

Allan.

PIANO.

Musical notation for the first system, featuring Allan's vocal line and the piano accompaniment. The piano part is marked *f marcato* and *legato*.

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part is marked *p dolce*.

Musical notation for the third system, featuring the Chorus and piano accompaniment. The piano part is marked *pp*.

Musical notation for the fourth system, including vocal lines and piano accompaniment.

dolce

dwelt with - in a rose-clad bow'r, And she was fair as a sweet wild flow'r of the

dolce

field. _____ She heard St Swithen's bells be-times, And learn'd to love the ringing of the

pp

Ah yes! she was fair.

pp

Ah yes! she was fair.

chimes, _____ Ding dong bell, For wedding-peal or fu - ner - al - knell Your

She loved the chimes.

She loved the chimes.

mf

mes - sage ev - er tell, ye — chimes, — ring out, — ye —

Yes, tell your mes - sage, ye chimes.

mes - sage, ye chimes.

chimes, ring, ring, ring, Ding dong bell, For

Ding ding dong, ding ding dong, Ding dong bell, For

Dong dong dong, dong dong dong, Ding dong bell, For

wed - ding - peal or a funer - al - knell Your mes - sage ev - er tell, ye —

wed - ding - peal or a funer - al - knell Your mes - sage tell, ye chimes,

peal or knell, Ring out.

chimes, — Ring out, — ye — chimes, oh

ring out, ye bells. Ding dong ding dong ding dong ding dong

ring out, ye bells, Ding dong

poco a poco dim. al fine

ring of joy, of

poco a poco dim. al fine

ding dong ding dong ding dong ding dong ding dong ding dong

ding dong ding dong

poco a poco dim. al fine

joy or woe, ring, ye bells. —

ding dong ding dong ding dong ding dong bells. —

ding dong ding dong ding dong ding dong bells. —

rall. pp

Nº 18. Duet.

Marian and Robin.

Andante cantabile con moto.

Marian.

Robin.

PIANO.

A time

Andante cantabile con moto.

There will come a time, when thou and

will come, And ne'er shall part, ne'er shall

I, love, shall be one, And nev - er shall part,

part, Now love will be ours.

Love ev-er-more will then be ours.

p placido

That happy day

Fate, oh speed that hap-py day, Dear - est, best of all!

f *cresc.*
Fate, oh speed that happy day,
When thou wilt be mine for aye.

So dear, so dear, oh speed the
So dear to me, oh speed the

ff
day, that dis-tant, hap-py day thou wilt be mine. My heart is
day, that dis-tant, hap-py day thou wilt be mine.

poco rall.
thine, E'er faith-ful to thee.
Ah! is thine a-lone, love, E'er faith-ful to thee.

Noth - ing in life, my love, shall ev - er part two hearts so true and

Con passione.

tried; Vain - ly will sor - row try to sev - er,
Vain - ly will sor - row try to sev - er,

I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,
I'll be al-ways at thy side. Storm-clouds of life shall part us nev - er,

Heart to heart we will a - bide, Heart to heart we will a - bide.
Heart to heart we will a - bide, Heart to heart we will a - bide.

mf Ah! speed that day, that day so dis-tant, yet so dear, ah! *dolce*

Ah! speed that day, that day so dis - tant, so dear, that day so dear,

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first vocal line begins with a dynamic marking of *mf* and includes the lyrics 'Ah! speed that day, that day so dis-tant, yet so dear, ah!' with a *dolce* marking at the end. The second vocal line continues with 'Ah! speed that day, that day so dis - tant, so dear, that day so dear,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a *dolce* marking in the later part of the system.

speed the day, Ev - er dis - tant, yet so dear.

speed that hap - py day, Ev - er dis - tant, yet so dear.

The second system continues the musical score. The vocal staves have the lyrics 'speed the day, Ev - er dis - tant, yet so dear.' and 'speed that hap - py day, Ev - er dis - tant, yet so dear.' The piano accompaniment continues with chords and a bass line, maintaining the *dolce* character.

Noth - ing in life, my love, shall ev - er part Two hearts so true and

Noth - ing in life, my love, shall ev - er part Two hearts so true and

The third system features the lyrics 'Noth - ing in life, my love, shall ev - er part Two hearts so true and' on both vocal staves. The piano accompaniment continues with chords and a bass line, with a dynamic marking of *f* appearing in the lower part of the system.

tried, I will be ev - er at thy side.

tried, I will be at thy side.

The fourth system concludes the page with the lyrics 'tried, I will be ev - er at thy side.' and 'tried, I will be at thy side.' The piano accompaniment continues with chords and a bass line, ending with a double bar line and repeat dots.

Poco rubato.

A time will come, we will not
There will come a time when thou and I ne'er will

Poco rubato.
pressando

part.
part. Ah! faith - ful to thee, what -

dolce

er the fu - ture may be bring - - - ing, Love e'er shall

cheer us if clouds of sor - row low'r.

cresc.
cresc.
Ah! yes,

faith - ful to thee, In bright - est sun - shine and in

True to

showr, Yes, faith - ful ev - er to thee; I'll faith - ful

thee, Yes, faith - ful ev - er to thee; I'll faith - ful

pressando e cresc.

pressando e cresc.

pressando e cresc.

be, for ev - er true, so true, my own, I'll be to

be, for ev - er true, so true, my own, I'll be to

ff *rall.*

ff *rall.*

ff *rall. colla voce*

thee.

thee.

dim.

rall.

p

No 19. Quintett.

Annabel. Dame Durden. Sir Guy. Sheriff. Friar Tuck.

Allegro vivace.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Friar Tuck.

PIANO.

Allegro vivace.

Sheriff. *Giocoso*

Friar Tuck.

1. When life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

1. When... life seems made of pains and pangs, I sing my too - ral -
 2. When no one laughs at jokes I make, I sing my too - ral -

loo - ral - lay. When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay. And when I have a hard tooth - ache, I sing my too - ral -

loo - ral - lay. When bill - col - lec - tors spout ha - rangues, I sing my too - ral -
 loo - ral - lay. And when I have a hard tooth - ache, I sing my too - ral -

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Tuck.

loo - ral, lay. No mat - ter what care on us may bear,
loo - ral, lay. When dinners are cold and old wives scold,

1. What tho' our clothes be
2. I sing un - til my

1. No mat - ter what care on us may bear. What tho' our clothes be
2. When dinners are cold and old wives scold, I sing un - til my

loo - ral, lay. What tho' our clothes be
loo - ral, lay. I sing un - til my

out of style?
throat is sore.

out of style? Though poverty's ills bring bit - ter pills, I'll swallow them and smile the while. Their
throat is sore. When ter - rible gout doth make me shout, I on - ly sing a tri - fle more Than

out of style?
throat is sore.

Though poverty's ills bring bit - ter pills. I'll swallow them and smile the while. Their
When ter - rible gout doth make me shout, I on - ly sing a tri - fle more Than

out of style?
throat is sore.

I'll swallow them and smile the while. Their
I on - ly sing a tri - fle more Than

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

ff

bit - ter - ness be - guile! Sing tid - dy fa la, sing tid - dy fa la, sing fa la
 e'er I sang be - fore! Sing tid - dy fa la, sing tid - dy fa la, sing fa la

bit - ter - ness be - guile! la la
 e'er I sang be - fore! la la

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la la la! As life is short, let life be gay, It on - ly lasts for a

f

1.2. la! life is short, let life be gay, be gay,

Giacoso

sum-mer day, So ev-'ry care pray cast a-way By sing-ing your too - ral -
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol
 sum-mer day, So ev-'ry care pray cast a-way By sing - ing tid-dy fol
 So gay, So ev-'ry care pray cast a-way By sing - ing tid-dy fol

lay. — Sing tid-dy fa la, Sing too-ral-loo-ral - lay! Ah!
 lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!
 lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!
 lay. — Sing tid-dy fa la, sing too-ral-loo-ral - lay! Ah!
 lay. — Sing fa — la lay! Ah!

life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
 life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
 life is brief, let life be gay, It on - ly lasts for a sum-mer day,
 life is brief, let life be gay, It on - ly lasts for a sum-mer day, So
 life is brief, let life be gay, It on - ly lasts for a sum-mer day,

rall.
 cark-ing care, pray chase a-way. Sing tid-dy fa la la lay. —
rall.
 cark-ing care, pray chase a-way, Sing tid-dy fa la la lay. —
rall.
 pray chase a-way, Sing tid-dy fa la la lay. —
rall.
 cark-ing care, pray chase a-way, la lay. —
rall.
 Sing tid-dy fa la la lay. —

No. 20. Country Dance.

Allegro vivace.

Soprano I. II. Hap - py day! Hap - py day! Let's be

Tenor. Bass.

Allegro vivace.

PIANO.

gay! Yes. be gay! Hap - py

Hap - py day!

Hear the wedding bells a - ringing. To the bonny birds let us be

day! Bells are ringing Sweet and clear. Let's be

Bells are ringing Sweet and clear, Let's be

sing-ing, Wreaths of ros-es we are bring-ing, Hear the mer-ry bells a - ringing

sing - ing. Ros - - es bring - ing, Bells are ringing

sing - ing, Ros - - es bring - ing, Bells are ringing

sweet and clear. We'll greet the bride so fair, fair.

sweet and clear. We'll greet the bride so fair, fair.

sweet and clear. We'll greet the bride so fair, fair.

Allegro.

Fa la! Fa la! Trip a mer-ry dance hi - lar - i - ous, Light - ly, bright - ly

Fa la! Fa la! Trip a mer-ry dance hi - lar - i - ous, Light - ly, bright - ly

Light - ly, bright - ly

Allegro.

Trip in measures mul-ti - fa - ri - ous. Fa la la fa la la! Trip : mer-ry dance hi -

Trip in measures mul-ti - fa - ri - ous. Fa la la fa la la! Trip : mer-ry dance hi -

Trip steps so va - ri - ous. Fa la la fa la la! Trip a mer-ry dance hi -

Dance

lar - i - ous. Light - ly and bright - ly we cel - e - brate the fair. Dance so
 lar - i - ous, Light - ly, bright - ly cel - e - brate the fair. Dance

hap - pi - ly, so gai - ly and - so mad - ly.
 gai - ly light - ly, mad - ly, Dance your
 so gai - - - ly, Yes, pray dance your ver - y

pret - ti - est, and dance your light - est and best! No court mi - u - et is ev - er
 best, yes, dance light - est and best! Fa la fa la

danced half so glad - ly, Now dance your live - li - est, With out a stop for a
 fa la fa la fa la fa la fa la!

dance ver-y cheer-i-ly la meas-ures quite mul-ti-fa-ri-ous, And in a
la la la la la la la la We will

man-ner hi-lar-i-ous. Yes, we will make hol-i-day. Fa la fa la!
make hol-i-day, We'll make hol-i-day. Fa la!

Dance a mer-ry dance hi-lar-i-ous, Trip-ping so gai-ly, so mer-ri-ly, so
gai-ly so

light-ly, so bright-ly. Be mer-ry and make hol-i-day.

segue Finale.

No 21. Finale III.

Allegro.

Annabel.

Dame Durden.

Sir Guy.

Sheriff.

Now let each bonny bridegroom take his bonny bride, The

Friar Tuck.

Soprani.

Tenori Bassi.

Chorus.

Allegro.

PIANO.

We'll wed in-deed!

door of yon-der church must now be opened wide.

To ope those doors there is no need, In

There is no need, In

To ope those doors there is no need, In

Dame Durden.
that will oth-ers take the lead.

Sir Guy.
You shall not wed these dau-n-sels, no! Your

Friar Tuck. I'll take the lead.
that will oth-ers take the lead.

that will oth-ers take the lead.

that will oth-ers take the lead.

Annabel. (to Sheriff) (aside)
I will o - bey that fate - ful chime, If

Allan.
plan we yet will o - ver - throw.

Friar Tuck.
If

mf marcato

Allegro moderato.

(The doors of the church are thrown open)

Marian. Annabel. a 2.

rall.
 Robyn should not come in time, in time! Dame D. Allan. We're saved! they
 Sir Guy. We're saved! they
 Sheriff. What's this? they
 Friar Tuck. *rall.* What's this? they
 Robyn will be here on time, on time!

Chorus. What's this? they

rall. **Allegro moderato.**
f marcato

cresc. *ff*
 come! They're here to save!
 come! They're here to save!
cresc. come! They're here to save!
cresc. come! They're here to save!

Outlaws. Robin Little John and Tenors.
 Friar Tuck and Basses.
 Scarlet
 Vic-t'ry, we con-quer at last!
 Vic-t'ry, we con-quer at last!

cresc. *ff*
 come! They're here to save!
 come! They're here to save!

cresc. *scupre* *ff*

Moderato.

Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

Robin. Vic-try! we con-quer at last! Love, now we nev - er

Sir Guy. Dan-ger is o - ver and past, at last!

Sher. Dan-ger is o - ver and past, at last!

Outlaws. Vic-try! we con-quer at last, at last!

Chorus. Dan-ger is o - ver and past, at last!

Dan-ger is o - ver and past, at last!

mf

Moderato.

Marian.

Robin. Yes, lov-er mine! *cresc.* *f* more will part, What-e'er be - tide, Safe in my shel't'ring armsthou art My own sweet

Chorus.

cresc. *f*

Marian. Annabel. a 2.

Allan. Dame D. *f* *a 2.* Love, now we nev-er more will part, Ah nev-er! what-e'er be - tide. no nev-er!

Robin. *f* Love, now we nev-er more will part, What-e'er be - tide.

bride. *f* Love, now we nev-er more will part, What-e'er be - tide,

Sir Guy. *f* Love, now we nev-er more will part, What-e'er be - tide,

Sheriff. Little John. *f* *a 2.* Love, now we nev-er more will part, What-e'er be - tide,

Friar T. Scarlet. *f* *a 2.* Love, now they nev-er more will part, What-e'er be - tide,
 Love, now they nev-er more will part, What-e'er be - tide,
 Love, now they nev-er more will part, What-e'er be - tide,
 Love, now they nev-er more will part, What-e'er be - tide.

Safe in thy shel-tring arms am I, My dear-est, I'll be thy bride. *rall.*

Safe in thy shel-tring arms thou art, Now my own sweet bride. *rall.*

Safe in my shel-tring arms thou art, Now my own sweet bride.

Safe in my shel-tring arms thou art, Now my own sweet bride. *rall.*

Safe - ly they meet, no more to part, The bride - groom and bride. *rall.*

Safe - ly bride - groom and bride. *rall.*

Safe - ly bride - groom and bride. *rall.*

Safe - ly bride - groom and bride. *rall.*

214 Allegro agitato.

So you we will not wed,
 So you they will not wed.
 So you they will not wed.
 So you we will not wed.
 So you they will not wed.
 So you they will not wed.
 So you they will not wed.
 So you they will not wed,
 So you they will not wed,

Sir Guy.
 Robin.
 Sheriff. 'Tis wrong! I'll not sub-mit!
 Little John. 'Tis wrong! I'll not sub-mit!
 Scarlet. Friar Tuck.

Allegro agitato.

Andante.
ff *molto marcato*

But our loves instead. We win the day, we win the day!
 'Tis as I said. We win the day, we win the day!
 'Tis as I said. We win the day, we win the day!
 Ah! with rage I burn! Hal
 Hal with rage he burns! Hal
 Hal with rage he burns!
 They will not wed. Hal
 Hal with rage he burns! Hal

Robin. We win the day, we win the day!
 Sir Guy. They win the day, they win the day!

Andante.
ff *rall.*

'Tis well! and the day is ours! A-way!
 The day is ours! Let's haste from this place a -
 'Tis well! and the day is ours! A-way!
 'Tis well! and the day is ours! A-way!
 ha! The day is ours! A-way!
 ha! The day is ours! A-way!
 ha! The day is ours! A-way!
 ha! The day is ours! A-way!

ff Più moto.

We win the day, Now let's a - - way! A - way!
 way! We win the day, Now let's a - - way! A - way!
 { We win the day, Now let's a - - way! A - way!
 They win the day, Now let's a - - way! A - way!
 We win the day, Now let's a - - way! A - way!
 Ah! we win the day, Now let's a - - way! A - way!
 Ah! we win the day, Now let's a - - way! A - way!
 Ah! we win the day, Now let's a - - way! A - way!
 Ah! we win the day, Now let's a - - way! A - way!

932

(A Messenger enters.)

Ah! who is this?
 Ah! who is this?
 Ah! who is this?
 'Tis from the
 Ah! who is this?
 Ha! Who is this?
 Ha! Who is this?

What is this? What is this?
 King! Sir Sher-iff, read!

The King!
 The King!

Read, Sher - iff, read! 'Tis from the
 Read, Sher - iff, read! Robin. Sir Guy. The
 Read, Sher - iff, read! The
 Little John! The
 See, he doth bring a par-don from the
 The
 Read, Sher - iff, read! The
 Read, Sher - iff, read! The

King! 'Tis from the King! A par - don from the
 King! The King! Robin. A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King! A par - don from the King! A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the
 King! The King! A par - don from the

Lento.

King! A par - don from the King! Now you are
 King! A par - don from the King! Now you are
 King! A par - don from the King! He par - dons all,
 King! A par - don from the King! Yes, you are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are
 King! A par - don from the King! Yes, we are

Lento.

molto marcato

free! To mar - ry me! Marian. I
 Annabel. She
 free! To mar - ry me! They
 She
 At last she is free, at last she's free. We
 free, yes, you are free, we're
 free, We all are free, we're
 free, yes, you are free, we're
 free, yes, we are free, we're
 free, yes, we are free, we're

Allegro vivace.

came as a cav-a - lier To seek ^{my} her own, ^{my} her on - ly love, Tho' clouds were dark and

Robin meet.

Sir G. came as a cav-a - lier To seek her own, and on - ly love, Tho' clouds were dark and

Sher. meet.

She's found her on - ly love,

Little J. free.

She's found her on - ly love,

free. Scarlet. Tuck.

She's found her on - ly love,

free.

free.

free.

She's found her on - ly love,

Allegro vivace.

drear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the
 Skies now are blue a - bove. Fare-well to old Sherwood gay, and to all the
 drear The sky is now so blue a - bove. Fare-well to old Sherwood gay, and to all the
 Fare-well to old Sherwood gay, and to all the

Sheriff. Little John.

Little J.

Skies now are blue a - bove.

Fare-well to old Sherwood gay, and to all the

Skies now are blue a - bove.

Skies now are blue a - bove.

gal-lant out-law crew; But man-y a match we yet may have with your bow of
 gal-lant out-law crew; Yes, 'tis most
 Robin, Sir Guy.
 gal-lant out-law crew; But man-y a match we yet may have with your bow of
 Sheriff.
 Little John. Yes, 'tis most
 gal-lant out-law crew; Yes, 'tis most
 Yes, 'tis most
 Yes, 'tis most
 Yes, 'tis most
 Yes, 'tis most

yew. She came as a cav-a-lier To seek her own and on-ly
 true. She came as a cav-a-lier To seek her own and on-ly
 Sher. yew. She came as a cav-a-lier To seek her own and on-ly
 Little J. true. She came as a cav-a-lier To seek her own and on-ly
 true. She came her own and on-ly
 true. She came as a cav-a-lier To seek her own and on-ly
 true. She came her own and on-ly

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

love; Tho' clouds were dark and drear The sky is now so blue a - bove. Fare -

love; is now so blue a - bove. Fare -

well to old Sherwood gay, and to all the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law gal-lant out-law crew, Mer-ry is the

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

well to the wood and the gal-lant out-law crew, Mer-ry is the out-law

well to old Sherwood gay, and to all the out-law crew, Mer-ry is the

well to the wood and the out-law crew, Mer-ry is the

life, the life ev-er gay and free. Fare-well to old Sher-wood
 life, the life gay and free. Fare-well to old Sher-wood
 life ev-er gay and free, gay and free. Fare-well to old Sher-wood
 life ev-er gay and free, gay and free. Fare-well to old Sher-wood
 life, the life ev-er gay and free. Fare-well to old Sher-wood
 life, ev-er gay and free, gay and free. Fare-well to old Sher-wood
 life so gay and free.
 life so gay and free.
 life so gay and free.
 life so gay and free.
 life so gay and free.
 life so gay and free.
 life so gay and free.
 life so gay and free.

molto f *pressando*

End of the Opera.

As sung by Miss Florence Wickham

Oh promise me

Words by Clement Scott

R.de Koven. Op.50

Moderato

The piano introduction is in G major, 2/4 time, and marked Moderato. It consists of three measures. The first two measures feature a piano (*p*) accompaniment with a melody in the right hand and a bass line in the left hand. The third measure is marked *pesante* and features a more prominent melody in the right hand.

The first line of the song features a vocal melody in G major, 2/4 time, marked *mf*. The lyrics are "Oh prom-ise me, that some day you and". The piano accompaniment is in G major, 2/4 time, marked *p*. The piano part begins with a *f* dynamic in the first measure, then continues with a *p* dynamic throughout the rest of the line.

The second line of the song features a vocal melody in G major, 2/4 time, marked *p*. The lyrics are "I Will take our love to-gether to some sky Where". The piano accompaniment is in G major, 2/4 time, marked *p*. The piano part continues with a *p* dynamic throughout the rest of the line.

Note. This celebrated song is now generally sung between Nos. 10 and 11 of this score.

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*semplice**p poco rall.*

we can be a-lone, and faith re - new, And find the hollows where those flowers

cresc.
p poco rall.

p con tenerezza

grew, — Those first sweet vi-o-lets of ear - ly spring, Which

p marc. la melodia

cresc.

come in whispers, thrill us both, and sing Of love unspeak-a-ble that

cresc.

f > rall.

is to be: Oh prom-ise me, oh prom - ise me!

f rall.

pesante

poco rubato
mf.

Oh prom-ise me, that you will take my hand, The

most un-worthy in this lonely land, And let me sit beside you, in your

cresc.

eyes See - ing the vi - sion of our par - a-dise,

cresc.
p poco rall.

ff largamente e con passione

Hear - ing God's message while the or - gan rolls Its might - y mu - sic, to our

ff

con forza

ver - y souls, No love less perfect than a life with thee: Oh

con forza

ff

prom - ise me, oh prom - ise me!

a tempo

rall. *ff* *dim.*

p *rall.* *pp*

Ad. *

4
7
[Faint handwritten text, possibly a list or notes]

